

真義大觀



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Vol. I.

EDITED BY S. TAJIMA.

眞義大觀

冊 一 第

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1899.

PHOTOGRAPHED AND COLLOTYPED BY K. OGAWA.

PRINTED AT THE TOKYO TSUKIMI TYPE FOUNDRY.

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大正美術

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朝曦東雲を破て、蜻蛉の首尾を照せば、櫻花爛漫、彩霞靄鬱として、仙洲を罩め、滿天の霜氣凜冽として、一たひ凝れば、大八洲到る處として、紅葉絢爛、綿繡を染め、綾羅を織らざるは無し、或は驟雨新緑に、澁き或は寒月銀華に、呀え、或は朝烟暮靄、或は晴風陰霧、千態萬狀、變幻窮りなく、山峙ち、川流れ、野谷遠く、開け、青松白沙、參差相連るの好風景に、一層の潤色を添ふ彼の極寒帶邊、一白涯りなく、極熱帶裡、常綠四時に變せざるか如きの單調ならず、此間に生れ此裡に活く者争て、此美に感じ、此麗に養はれ、さらん日本人民は天然の美育を享けつゝあるものなり。

之に加ふるに、地肥え産豐に、四時風和に、雨順に、耕稼夙に、開け、釣漁廣く行はる、人は少しく勞して多く逸し、曾て生計の爲に辛苦の慘味を嘗めず、優遊閑適、花鳥戯れ、風月を弄し、以て恬淡淳朴、溫良眞率の性情を暢發して、輕快なる樂天國民とはなれり。

且や大瀛の水は扶桑の島根を洗ふて、大陸の俗塵を避け、彼の擾亂戰闘の腥風慘雨、絶て此仙境に影響を及ぼさず、一家相睦み、同舟相親み、和樂の夢糧にして、自ら寧靜の俗を成し、溫順の性を致し、禮法懲勸、秩序嚴整、上は萬世一系の

皇統を奉戴して、以て萬邦に誇揚す、固より時に隆替なきにあらず、永世劇甚の變革なく、時に戰亂なきにあらず、尙ほ優秀の致を存し、武裝尙ほ風流を盡し、陣頭尙ほ吟咏を棄てざりしか如きは、以て本邦民俗の優美溫雅なる特性を見るに足れり。

夫れ此の如く、景色美麗にして、風光變化に富み、土地豐肥、氣候和順、隨て產物饒多にして、居住快適、生活簡易にして、餘閑少からず、骨肉爭ふに由なく、上下札るの因なし、本邦民俗の習性、自ら大陸諸國と同しからず、溫和にして、輕快優美にして、高雅風俗、淳厚清靜恬淡にして、仁義に厚きは固より其所なり。

されば日本人民は天然に依て審美的教育を受けたる者なり、美を感得し、之を賞讃するの能力を賦せられたる者なり、然れども、彼等は餘りに多く樂天的なり、眞率なり、輕快なり、彼等或は好風景の賞讃者を以て終らんとする者あり、彼の蓋世の英雄と稱せられし者、雖一朝感情の制する所名譽も財産も身命も、遭遇情誼の爲に舉げて犧牲として、顧みざるあり、余は大陸地方如此、淡泊眞率の英雄あるを知らざるなり、蓋し風景溫潤、氣候中和にして、豪宕雄拔の氣を成すに適切ならず、隨て甚深なる懷疑少く、深刻なる煩悶少し、執拗邪念なく、殘忍酷烈なる兇惡なき代りには、高大なる理想、永遠なる信念は、彼等の種に要求する所なり。

加ふるに、彼等の慾念は甚だ淡泊にして、其生活は甚だ質朴、復た衣服室家を盛飾せんことを思はざれば、天然美景の搖籃に育成せられて、天真爛漫なる從來の巨工も、未だ技を鍊り、術を磨くの志深厚ならず、

事物漸く繁を加へ、隣交漸く端を開き、三韓隋唐文物の渡來は、大に我文藝の發達を促し、又殊に佛教の傳來は、實に本邦人民の思想をして、遠大ならしめ、以て其文運をして、大に興隆に趨かしむ、茲に於てか、美術の發達頓に隆盛を致せり。

佛教は美術を誘掖し、美術は佛教を扶翼し、兩兩相待て、其功を全うし、過去千三百年間、常に其消長を共にしたり。

抑大美術は必ず大精神の鼓吹振盪に依て産せらるべきものなり、蓋し抽象の眞は、具體の美と相合して始めて、人心奧秘の満足と與ふへし、鬱勃たる信念は、必ず之を渴仰を傾注すべき目的物を要求す、固より絶待常住の眞理は、壞滅し易き色相の美とを寫照し得べきものにあらず、雖然れども、思慮を盡し、工夫を究めて、せめては、其片影にして、寫し出さん、と努むるは、人の至情なり、是れ宗教の常に美術を伴ひ、而して他の方面より之を見れば、最高の形美を靈化して、其甚深なる情趣を發揮せしむるには、其題目を宗教に取りて、其理想を之に寄するは、洵に至切なり、是れ美術の多々宗教に依りて發揮せられたる所以なるへし。

美の素養ある日本人民は、佛教を得て、大に其技倆を揮ふに足るべき機會を得たるに、同時に更に深重に其思想を鍛冶せられたり、外界より採りたる美感、心内に採りたる眞念、相融し、相合して、佛教の靈威煥乎として、其光を放ち、日本美術の精英、爛然として、其華を發せり、今や佛教は其本國たる印度に於て殆ど消滅し去り、西藏蒙古にては、迷信の變體に陥り、支那朝鮮にては、僅に下民の信奉に依りて、殘喘を保つに過ぎざるに拘らず、特り我日本に於ては、東流以來、直に皇室の御歸依を蒙り、爾來千三百年の星霜を経て、尙ほ優に此國民の信念を繋けり、是れ實に我國國民獨得の同化力能く、之を咀嚼、渾融したるに依る、雖亦美

術の能く其信念を奨励し之を補助したるに依らずんばあらず佛教と本邦美術と相依り相助けたる其深厚なる因縁の痕跡は美術作品に鮮かに印せられて本邦民人か能く佛教を消化して日本の特質を發揚したるを徴すへし。

試に古佛像の現存するものに就て之を見んか推古朝の作は其技未だ圓滿ならず其形未だ完成せず俗眼を以てすれば一見寧ろ怪異の感を生せんも活眼を開て之を見れば高雅の神韻自ら古朴なる形相の外に溢るるを見んか天平時代の豐綽偉麗形神具足轉た人をして崇敬の念を熾ならしめ弘仁時代雄大の氣格莊嚴の趣致は百代の教傑野山大師か開拓したる新氣運の跡を想察せしめ藤原時代に入りては漸く靡弱の氣を帶ふも雖爰に至て完全に本邦の風趣を成就して華美鮮麗の中自ら秀潤溫容の拘すへきあり此時天台の恵心は、倭に教界技界に卓立して慈恩優秀の式を成し鎌倉時代は外禪宗の渡來せるあり、内念佛宗眞宗法華宗の相繼て新に起る拘すへきあり、此時天台の恵心は、倭に教界技界に卓立して慈恩優秀の式を成し鎌倉時代は外禪宗の渡來せるあり雖尙且眞美の佛像を得るこ難しこそす爾後佛身大に衰落して今に至るまで五百餘年間眞に敬仰に價するの佛像を造さず、或は明兆を優推する者ありと雖余は唯其筆力の卓拔雄勁仙骨道姿を備ふるを見て竟に崇信敬伏すへきの聖感を感せず然れども四海擾亂人心動搖の間靜に美術の別天地を存して斯道をして全く消滅せざらしめし効は多くは僧門に在り徳川時代に入りては神韻益乏して探幽は實に百世の巨匠にして其技精巧全備の極致に達するに拘らず其作佛には靈光竟に來り宿らす復た堂塔に安するに堪へずして纔に床間の壁に掛くるに適す寶山湛海か刻せる佛體に至りても其精其密其優其美、隨に凡衆を開誘するに足るへしと雖靜に之を大觀すれば其精神風采は下界衆衆の相貌と甚た相擇ふ所なし斯る大家にして尙且如此五百餘年間復た佛身圓滿なるものなし嗚呼甚い哉信念の技工に及ぼすの結果や。

思ふに昔日にありては一代の人皆眼を屬して其崇拜の心を傾注すへき標的を要め作家又敬虔の祈念に充ちて始めて刀を下し筆を染めたり此故に形相縱令未だ具足せざるも妙趣高致萬世の欽仰を受くるに足れり世移り物變り技術を鍊るこ益密にして心靈を養ふこ益疎に色彩の調和形似の整齊等學問技術上の形美は漸く精巧に進み而して却て清感高懷を撃つへきの想美は漸く逸し去て空く形影を残すのみ然れども是れ獨り作家の罪のみにあらず佛教の信念益下級に弘布浸染するこ共に上流深厚なる奉信漸く衰へ甚しきは敎家復た傑人を出さず近代五百餘年間は實に鎌倉以往信念盛興の殘影のみ徳川鎖國の政策は此漸衰の精神を壓搾して益沈滞の境域に赴かしめたり此言甚だ酷に似たりと雖事實の證明する所にして空論の以て誣ひ得へきにあらず余は五百餘年來眞の佛像を見ざることを斷言して憚らす後世の作は技術益精巧にして神靈却て至らず往古は刀筆の赴く處威靈先つ至る敎士は之に依て信念の厚薄を戒むへく作者は之に依て理想の深淺を省るへし。

更に案するに敎旨の相違は大に前述の事情に參酌すへきものあり儀式莊嚴情致濃厚の舊宗派は直指人心念佛三昧の新宗旨と大に其趣を異にし前者は敎規に従ふて高僧自ら祈念齋戒して刻鏤の技を鍊るし弘法恵心の如きなり後者は修餘の閑情を丹青に寄せたるものにして禪法美術の大家たる雪舟見示其論語博。

開明我國は其最も卓然たる者なり後者は瀟灑たる逸致多く前者は莊嚴の靈相に富む俄に其優劣を判すへからずと雖亦以て世情の推移を察すへし。美術與佛敎相盛衰觀來れば佛教は本邦美術の誘導者にして又奨勵者なりき其因縁の淺からざるこ知るへし今や眼を擧げて遙に前程を望めば物界の粉料益劇甚ならん汚隆。誠

也有是堪ふるか否かは未だ一大疑問の中にあり敎士作家俱に深慮し猛省を致すへき所なり。敎士作家俱に深慮し猛省を致すへき所なり。此二者。本邦美術と佛教との關係互に深厚なるこ其れ此の如し且や古代の神品靈像の多く寺院に依りて保存せられ以て今日に至りしこ亦其恩德の一なり

措詞。蓋今本邦佛教の光耀を世界に發表せんか爲に古寺収蔵の珍品名物を蒐集して以て大方の覽に供せんとするに方り著者來て序を余に需む斯書は一面我が自今學之美術歴史なれども一面は本邦佛教の歴史とて觀るに堪へたり唯著者か鑑識上の説に於ては余か悉く與する能はざる所なれども此書の大體に於て余種臣觀は之を贊するものなり故に本聊余の持論を略叙して頌に代ふるに規を以てす。

明治三十一年三月二十日

成海 九鬼隆一 識

眞美大觀序

日本に於て、東洋の古代美術の精神を觀んご欲せは、京畿地方殊に京都の大寺巨刹に於てせざるへからず、寺院は美術の守護者として、各派美術の歴史に關緊あること、猶ほ歐洲殊に伊太利の寺院に藏めたる繪畫彫刻の當該寺院に關緊あるか如し、而して此理や、歐人多くは之を知らざるなり、夫れ往時の風俗嗜好を知るは、繪畫より好きはなし、余は日本に來て、初めて之を觀しより茲に二十年、其間幾たびか京都に遊び、松樹蒼鬱、幽寂清麗の寺院を訪ひ、古代の美術を見、轉た當時を追懷して、未だ曾て肅然敬を起さずんはあらず、猶ほ人のサンタクロースに遊び、フナリに遊び、アレン市のサンフランシスコに遊ぶか如し、渴仰の念自ら禁へざるものあり、夫れ然り、獨り日本に於けるのみならず、支那に在ても、其國美術の蘊底を極めんご欲せは、買人の店頭に於てすへからず、又豪富の寶庫に於てすへからず、必ずや寺院に於てせざるへからず、古來美術家は毎に其精神を傾瀉して、祭壇佛像奉物等に手腕を振ひたればなり、是れ歐洲に於けるも亦然り、乃ち獨り當世の氣風永く存して此に見るへきのみならず、畫家の流派、民智の程度亦永く此に藏めて亡ひず、若し善く之を研究せんご欲せは、往て親く之を觀るに非ずんは能はず、而して世間此便あるもの甚た少し、今や此書出て、古代の美術を蒐集し、之を愛好する人々の資料に供し、復た僅々たる旅行家のみをして、獨り其研究を擅にせきらしむ、必ずや大に世人の渴望を醫するに足るものあらん、余は世人の爲に、此書の出るを賀するものなり。

夫れ京畿の地、佛寺尤も多く、以て其地を清靈ならしむ、而して禪宗の大寺自ら率先して、此舉に出ては尤も宜きを得たるものなり、夫れ美術の眞價は精神に在て形體に在らざることを教へたるものは主として禪宗の力に依る、禪寺は單に外來の教旨を守るに止らず、旁ら廣く美術界に感化を及ぼし、一派の畫風此より起り、乃ち其大家を以て稱せらるるものにして、此門の名僧たりしもの甚た多し、蓋し禪宗の宗旨、自覺を貴ふより見るときは、凡そ木石花卉水雲の如き自然の眞美は、皆以て自家を照すの淨鏡と爲すべく、寫して以て自家心境の玄妙を觀想せしむへし、余は嘗て書を著して、日本の美術を論するに當り、京都の大禪寺を以て足利時代畫風の四柱と稱したり、其功や没すへからず、夫れ美術は余の自ら好んで多年研究する所、今本書編輯者の余に一臂の力を盡さんことを求めらるるに當りては、余は深く自ら榮せすんはあらず。

日本の國寶たるへき美術の傳へて以て今日に至り、能く其信を失ふこと無かりしは、深く慶すへき所なり、而して之を學ぶものには二重の趣味を與ふ、即ち佛教より見るの趣味、及び美としての趣味、是なり、蓋し歐人の今日に至るまで、佛教を論する者皆南方教の偶像論に依れり、然れども佛教の眞價を解せんご欲すれば、北方佛教に如くは無し、其材料の富贍なる、其理想の深淵なる、大に前者に勝るものあり、歐人の彼か如く熱誠研鑽を事とするの人に、能く此に由らば、眞成の解釋を得たるを疑はず、而かも歐人之爲す者甚た多からず、夫れ佛教に於て宜く研究すへきは、當に儀式上并に審美上の形式は、如何にして古印度より脱化し來りし乎を窮むへきのみならず、之を入るるの時、國人の信仰は如何なりし乎を知るに在り、今基督教を捉へて、使徒の當時に存せきりしと云ふの故を以て、當時に見ざる一切の言辭若くは精神上審美上の形式を除き去るべきは、必ずや索然基督教の價値を減殺せん、凡そ大宗教は其生ずる所の土地より、廣く新たに、精神上修育上の形式を生せしむへき原料を供するを以て、其本職とせざるへからず、而して大宗教の大宗教たる所以の實亦正に此に存す、蓋し宗教上の形式は、自から地方に因て相分る、一方のものは取て以て

他方に施すへからず、然れども人類の性情には限界なし、種子は元々他日大樹たるの元素を含む。雖遠かに其一小粒子に見れば、鬱然天を蓋ひ、美花爛熳香を四方に放つを想ふへからず、只此元素あり、而して後土地空氣の成分を吸収して、乃ち此に至る。佛教猶ほ此の如し、基督教猶ほ此の如し、佛陀も基督も共に自家説く所の法理の精神、必ず他日凡百未知の人類に施して、以て之を化成すへきを豫想したるに相違なし、花は根柢に生ぜず、根柢生長して始めて枝上に生ず、乃ち支那日本に於ける佛教の眞價は、熱帶異境の死文書に就て求むへからず、現在生存する日本人支那人の中に於て始めて能く求むへし、基督教は希伯拉に起る、然れども今や基督教は希伯拉に在らず、佛教は印度に起る、然れども今や佛教は印度に在らざるなり、歐人の此等の事實を解すること能はざる者は、併せて其將に研究せんとする佛教の本質を解すること能はざる者なり、本書の編輯者か此に見る所ありて、帝國大學教授高楠氏の如き、學識あり兼て心を此に寄するの人を得て、其力に依り此理を釋明せん、試むるは、本書の體裁に於て最も宜きに稱ふものなり。

審美上より之を論するに、蓋し本書は載する所の繪畫に就て、各其歴史を盡すこと能はず、亦之を盡すは本書の初めより自ら期せざる所なり、今之をして精く論次して、遺憾なからしめん、こせは、英文亦數千頁の多きに亙らざるへからず、故に勢ひ之を他日に譲らざるを得ず、思ふに能く研鑽して眞成の歴史を編輯することを得は、美術上より日本國民の抱負を表明せる名匠の工夫を審かにするを得ん。

按するに、美術の美術たる根本は外形にあらざるなり、苟も外形にあらは手腕の敏なる者若くは視察の精なる者は、皆能く之を盡さん、又科學的なるにあらざるなり、苟も科學的なるにあらは、明暗遠近の宜きを得たるもの、皆以て之を稱するに足らん、又抽象的なるにあらざるなり、主觀的なるにあらざるなり、苟も抽象的主觀的なるにあらは、李龍眠の畫線の美なる、ベリニの設色の妙なる、て亦以其三昧を得たりと爲さざるへからず、然らば美術の美術たるを得る所以のものは、何くにか存する、他なし、美術の根本たるへきものは、其精神的なるに存す、即ち語を換へて言はば、根柢より建設的なるに在り、是れ猶ほ思想の建設的なるか如く、愛の建設的なるか如く、信仰の建設的なるか如く、性格の建設的なるか如く、夫れ色彩と線條とは、美術家の非凡なる想像力と描寫せんとする所の物と、相融和密著して始めて兩ながら宜きを得て、茲に生氣を發し眞を得、混然塗抹の迹を留めず、蓋し眞成の美術家は猶ほ僧侶の如し、僧侶は世俗の凡眼視ること能はざる所の絶高の眞理を世人に解説するを以て本務と爲す、良工亦此工夫ありて、凡手の擬すへからざる雅趣を生じ、描寫の眞を得、觀る者をして始めて心を安せしむ、吾人は是に於て乎、乃ち叫ぶ、何故に人曾て之を爲さざりし乎、何故に予自ら之を爲さざりし乎、こ、是れ實に稀世の大詩歌に於て聞く所なり、高妙なる大美術に於て聞く所なり、余は衷情此感想に堪ふる能はず、乃ち本書各繪畫の下、錄する所の文甚だ短し、雖、苟も觀る人をして、聊か美術の極致を窺はしむることを得は、本書説明者の望足れりと謂ふへし。

千八百九十九年三月十六日 日本東京に於て

PREFACE.

IT has not been generally recognized in the West that the famous Buddhist temples of the central provinces of Japan, especially of Kyoto, have been for centuries, and still are the custodians of ancient masterpieces of Oriental art, as important for their respective histories of culture as are the better known aesthetic treasures of European, and especially of Italian cathedrals. Since I first began to listen to these unique voices of the past, it is now fully twenty years; and again and again have I returned to the classic and pine-shaded shrines of Miyako with the same reverence and soul-hunger which Santa Croce, the Frari, and San Francesco of Assisi ever inspire. It is not in the favourite curio-shops of the ports, nor even in the private collections of the nobles, that the full depth of Chinese and Japanese art can be sounded. As in Europe, the devotion that could rise to supreme beauty was lavished upon holy altar-pieces, the tombs of the saints, and sacred memorial offerings. Here lie embalmed forever the spirits not only of generations of artists, but of extinct schools, and of millenia of national epochs. The world is now to be congratulated that at last, with the illustrations of the present work, it will possess the materials for this fascinating study that have heretofore been monopolized by a few favoured travellers.

Of the thousands of temples whose graves hallow these inland valleys, it was fitting that the great patriarchal seats of the Zen Sect should become the leaders of this new movement. It was by this sect preeminently that the spiritual value of art and of the contemplation of Nature was ages ago recognized as an essential part of its discipline. The churches remained no mere custodians of alien productions. The greatest artists of their academy, who founded art-schools within their very precincts, were often their most noted prelates. To the consciousness of Zen, the beauties of Nature, even rocks, trees, flowers, waterfalls, and clouds,—each in its specific perfection,—were but mirrors in which man should learn to see the miracles of his own soul reflected. In my writings on Japanese art I have always spoken of these great Zen strongholds of Kyoto as the “Quadrilateral of the Ashikaga Schools.” That they should ask me now after long years of loving study to associate myself with this educational labour of theirs is a cause of deep personal gratification.

These national treasures of art which faith has fortunately preserved to our own day must have for all educated students a twofold interest of subject and of beauty. Heretofore it is chiefly the iconography of Southern Buddhism that Western scholarship has dealt with. The richer and more imaginative world of the Northern branch has been little explored by those whose earnest faith might render them true interpreters. The problem is not only how its forms, ritual and aesthetic, came to be derived from some ancient Indian type, but what principles of spiritual life they have stood for in their own day, and with their own race. How narrowly we should limit the meaning of Christianity did our critics presume to exclude from it every word, or spiritual and artistic type which they cannot prove to have existed in the days of the Apostles! It is the duty and the proof of a great religion that it shall be rich enough to grow, out of its own soil, food for the most various types of souls and cultures. Local forms are limited, but the nature of man is infinite; and the seed, though it contain the germ of all, does not look, in its small white roundness, like the gigantic tree-trunk, or the canopy of a million blossoms whose fragrance it has nourished. This mass of material was drawn from the substance of earth and air; and surely the Buddha, as well as the Christ, could foresee that the spirit of his Law should likewise draw to itself the sympathetic substance of a hundred unborn races. The flower is not in the root, but where it grows, on the twig; and so the glorious meaning of these sacred Chinese and Japanese types is to be discovered rather in the hearts of these living peoples than in the dusty manuscripts of alien and tropical cultures. The soil of Christianity was Hebrew, but it is not Hebrew to-day; the soil of Buddhism was Hindoo, but it is not Hindoo to-day. The Western scholar who misses the significance of these facts misses the *core* of the religion he professes to study; and the promoters of this book are to be congratulated upon obtaining the services of such a learned and sympathetic interpreter as Professor Takakusu of the Imperial University of Tokio.

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On the side of aesthetic beauty, it is not contemplated in the scope of this work to draw the fulness of the historical lessons which its list of illustrations might afford. This would require that the English text be swollen to thousands of pages. The true history of the art of these warm-hearted and sensitive Oriental peoples has yet to be written, a history that shall reveal each minutest form among its beauties as the necessary expression by some gifted soul of his race's aspiration. The standards of art are not external; as if any merely clever hand, or eye, or camera could catch them. Neither are they scientific; as if shadows, or perspectives, or solar spectra, or consonant vibrations could get to the bottom of the abyss between the fine and the common-place. Nor are they abstract and subjective; as if the magnificence of Ririomin's line were but a "calligraphic" whim, or the subtleties of Bellini's colour but the exuberance of a passing mood. But they are spiritual, that is, constructive from within; even as thought is constructive, as love is constructive, as faith is constructive, as character is constructive. Colours and lines cling together and mass themselves by infinite and solid affinities, the laws of a World of Order that transcends mere physical resistances; affinities and laws which reveal their sympathy for all that man has to express of subjects, by melting into, and incorporating themselves with those subjects, in the exalted imagination of the artist. The true artist has the function of a kind of priest, who interprets to the world transcendent truths that its ordinary vision is not clear enough to see; and thus the strangest novelty of all great art is marvellously united with its intense expression of naturalness, because the soul of the beholder feels that, for the first time, he is at home with himself. We exclaim in genuine surprise;—"Why did no one ever attempt this before?" "Why did I not create it myself?" It is the test of the greatest and rarest poetry, as of the loftiest painting, that it seems the inevitable outcry of our own hearts. If it be possible, in the brief notes that are allotted to each of our illustrations, to catch something of this unique inner perfume from its visible soul, to this it will be as much as those who are responsible for the aesthetic portion of the interpretation can hope to aspire.

ERNEST F. FENOLLOSA.

Tokio, Japan, March 16th, 1899.

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ERNEST F. FENOLLOSA.

Tokio Japan, March 16th, 1890.

凡 例

- 一本書は各宗寺院の什寶に係る古今の繪畫彫刻建築物中に就き其考釋なるもの凡一千種を撰擇し之を撮影して木版着色摺又は寫眞版とし五十種宛を一冊として漸次發行し二十冊を以て完結せしむるものとす
- 一本書の目的は日本美術を世界に紹介せんとするに在るを以て主として本邦人の手に成りたる作物を掲ぐるは勿論なるも本邦美術發達の因子となる神品は印度支那等諸外國の製作に係る物と雖特に之を採擇せり
- 一每冊中の掲載順序は第一木版着色摺第二佛菩薩諸天天王祖師等の像第三佛教的史畫第四山水人物花鳥畫の類第五建築物とし外國の製作物は總て最後に挿入す又其各部類中の序次は製作の年代に従へり若し夫れ全體の分類序次に至りては全部完成の後を俟たざるべからず
- 一本書に採擇せる各繪畫彫刻建築物に就きての傳來寸法所藏主作者の小傳及び佛像等に於ける其佛の本願の説明は皆極めて明確なるを期したり然れど紙幅に限りあるに依り間省略したる所なしとせず故に全部完成の後更に詳細なる解説を補綴し以て本書をして圓滿完備のものたらしめんと欲す
- 一説明中和文には必要なる解説にして英文には否らざるものあり又英文には必要なる解説にして和文には否らざるものあり故に和文と英文と其詳略必ずしも一ならず觀者之を諒せよ
- 一本書に網羅する繪畫彫刻建築物の撰擇は東京美術學校教授今泉雄作氏和文説明は文學士藤井宜正氏英文説明は文科大學講師ドクトル高楠順次郎氏同批評的補説はプロフェッサーブエノロチ氏木版彫刻は森川懸翠氏同色摺は田村鐵之助氏寫眞製版及び印刷は小川一眞氏に於て各擔當し編輯上全般の整理は田島志一氏之に任せり

INTRODUCTORY NOTES.

I. The present publication consists, as its title indicates, mainly of illustrations of a thousand objects of art selected from the possessions of Japan's most noted temples, as the best representatives of the works of the leading artists of all periods and schools.

These reproductions are printed either in colours from engraved wooden blocks, or in untinted collotypes prepared from photographic negatives. Each of the twenty volumes that are to complete the set will contain about fifty illustrations.

II. The purpose of this enterprise is to make the more serious side of Japanese art better known to the world at large. The selection of specimens is, therefore, confined mainly to those of Japanese origin; but such important works of Indian, Chinese and Korean art are introduced as are necessary historically to explain certain Japanese features.

III. It must be confessed, however, that this publication can hardly claim complete historical, or any other systematic arrangement; the collection of so much heterogeneous materials having rendered inconvenient the following of any single principle. The work aims rather to present materials for future study, than to undertake the study itself. It may show the intelligent reader what he would see, were he to become a visitor at these ancient shrines. But it may be stated that in each volume this general order has been strictly observed:—

1. Chromo-xylographs.
2. Photographs from statues and paintings of sacred Buddhist subjects.
3. Photographs of works illustrating the history of Buddhism.
4. Photographs of portraits, and of paintings of landscape or other natural objects.
5. Photographs of architecture, mostly from Buddhist temples.

In each of these classes the works of foreign artists follow those of Japanese, and the older specimens are placed before those of recent date.

On completion of the series, catalogues of all the illustrations, arranged according to subject, school and historical order, will be issued.

IV. The text of the present publication will be confined to brief detached notes in both Japanese and English, accompanying each illustration, and summarising the facts concerning date, size, author, subjects, and owner. A large proportion of the subjects being of a sacred nature, the place of these in Buddhist belief and ritual has been prominently but briefly noted. We are the more willing to exercise here this restraint, as we have in contemplation an elaborate history of Japanese art and religion, to form a sort of supplement to the volumes, which will thus already have furnished illustrations of its principles and conclusions.

V. It may be remarked that the English and Japanese texts are not exactly translations one of another. It has been judged that, in the English form of the explanatory notes, greater importance and space should be given to some features which might be abbreviated in the Japanese;—and *vice versa*.

VI. The selection of the works of art whose illustrations are included in the series has been made by Professor Y. Imaidzumi of the Fine Arts Academy of Tokyo. The notes in Japanese and English are prepared respectively by Principal S. Fujii of the Middle School of Saitama, and Doctor J. Takakusu of the Imperial University of Tokyo, the latter being responsible for the scholarly transliteration of Buddhist names and texts. A final revision of the English text, and special notes in art criticism and history are furnished by Professor Ernest F. Fenollosa of the Tokyo Higher Normal School, who is one of the best connoisseurs of Japanese art. The noted photographer, Mr. K. Ogawa, the wood-engraver, Mr. O. Morikawa, and the colour-printer, Mr. T. Tamura, are responsible for the execution of the illustrations. Lastly the general editorial work and supervision are in the hands of Mr. S. Tajima of Kyoto.

眞美大觀 第一冊

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SELECTED RELICS OF JAPANESE ART.

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IX.	A wooden image of Buddha Amitāyus (A-mi-da Nyo-rai)...	" "
X.	Paintings on the doorleaves of the shrine of Shan-ao in two plates...	By unknown painter.
XI.	Six forms of Avalokiteśvara (Roku kwan-on) in five plates...	" "
XII.	Śākyamuni, Mañjuśrī and Samantabhadra (Shaka, Monju, Fugen) in three plates...	" "
XIII.	Daruma, Tokusan and Rin-zai in three plates...	By Soga Jāsoku.
XIV.	Historical pictures of Yūdzū Nenbutsu...	By Kasuga Yukihide.
XV.	A fancy play (caricature)...	By Kaku-yū (Toba Sōjō).
XVI.	Sceneries...	By Soga Jāsoku.
XVII.	The landscape in two plates...	By Sesshō.
XVIII.	Eight sceneries of the rivers Hsiao and Hsiang in four plates...	By Kanō Motonobu.
XIX.	Sceneries, flowers and birds in six plates...	" "
XX.	" " " " in three plates...	By Kanō Yeioku.
XXI.	Hō-wō-dō (Phoenix Temple) of Byō-dō-in at Uji, Kyōto...	By an unknown architect.
XXII.	The Kin-kaku (Gold Hall) of Roku-on-ji, Kyōto...	" "

APPENDIX.

A. WOOD-CUTTINGS WITH COLOUR.

XXIII.	The Dhyaṇa-meeting of Yo-shan and Li-ao...	By Ma Kung-hien.
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B. COLLOTYPES.

XXIV.	Wooden image of five great Ākāśa garbhas (Ko-kū-zō)...	By an unknown sculptor.
XXV.	A wooden image of Vaiśravaṇa (Bi-sha-mon)...	" "
XXVI.	Śākyamuni, Mañjuśrī and Samantabhadra in three plates...	By Wu Tao-tse.
XXVII.	Avalokiteśvara (Kwan-on), monkeys and crane in three plates...	By Muechi.

真美大藥房

五秘密畫像絹本密彩 筆者未詳

(竪二尺八分、横一尺三寸五分)

京都山科眞言宗醍醐寺三寶院藏

大日不動賢生無量壽不空成就の五佛を佛金剛寶蓮華羯磨といふ五部の教主なりしも又之を呼んで五秘密といふ但經に瑜伽行者は一切の有情は如來藏性を具するが故に我彼等をして金剛薩埵の位を證得せしめん彼等は金剛藏性を具するが故に虚空藏菩薩の位を證得せしめん妙法藏性を具するが故に能く一切の語言を轉し觀自在菩薩の位を證得せしめん羯磨藏性を具するが故に毗首羯磨菩薩の位を證得せしめん以上の四種藏性を具するが故に遂に清淨毗盧遮那佛身を證得せしめんと云ふ五大願を發し法の如く修行するを五秘密瑜伽法門と云ふとあり之に由りて考ふるに大日等の五佛は五秘密瑜伽の三昧に應現し金剛界の大日觀音金剛薩埵虚空藏等として動作するものならん蓋是の如きの五法を秘密と名くるは一切諸尊皆此五秘密三摩地に入るが故なりと云へり五秘密圖の配置は相傳一ならず或は中尊は金剛薩埵にして身相水精色五鈎杵と金剛鈴とを持ち欲金剛尊は赤色にして金剛鬘を觸金剛尊は白色にして五鈎杵を愛金剛尊は青色にして摩竭輪を持ち慢金剛尊は黃色にして慢印を結ぶとあり或は愛金剛尊は中尊を抱持すともあり今此に出す圖の中尊は金剛手菩薩なるが右手に三鈎杵左手に金剛鈴を持ちて佛部の教主大日の地位にあり左後に摩竭輪を持てる愛金剛尊は寶部の教主寶生の地位に立ちて虚空藏の力用を爲し左前の金剛拳尊は雙手に金剛拳印を結び羯磨部の教主不空成就の位に居りて毗首羯磨の力用を爲し右後の白蓮色なる觸金剛尊は其相大日の如くなるが中尊を抱持し金剛部の教主不動の地位を占めて金剛薩埵の力用を爲し右前の右手に箭を握る大金剛尊は蓮華部の教主無量壽の位に據りて觀自在菩薩の力用を爲すもの、如し其筆意設色の明潔にして巧妙なるは何人も之を認むるならん全幅に剝奪の痕なき爲めに古畫にはあらざるべしと云ふ人もあらんが鑒藏家は曰くこの像は元來秘密甚深のものなるが故に下腹之を藏して屢出さまりしに由り斯くの如くなるのみ其筆端には春日派の精神を發露して趣味津津たるを覺ゆ或は珍海已譚の遺作にあらざるかと思はる珍海は源平時代西暦第十二世紀の人奈良東大寺の已譚となり又會て醍醐寺に住せしこともある佛畫の名手なり

けいこちんちん思ふ念病弱半加力所在第十二期座の人衆東大もいふあるより又曾て30歳より廿廿二ころもなる體弱の冷手なり

[illegible]

京洛山持異言宗師斷卷三寶訓

THE MYSTERIOUS FIVE (KAKEMONO).

THE PAINTER UNKNOWN.

(Coloured, 2 ft. x 1 ft. 4 in.)

IN THE POSSESSION OF SAN-BÔ-IN, DAI-GO-JI, KYÔTO.

(WOOD-CUTTING.)

The five Buddhas, Mahā-vairocana, Akshobhya, Ratna-sambhava, Amitāyus and Amogha-siddhi, are said to be the lords of the five categories respectively, i. e. Buddha (the Enlightened), Vajra (Diamond), Ratna (Jewel), Padma (Lotus) and Karma (Action) and they are called the 'Mysterious Five.' In a certain Sûtra, we find the following passages: "One who practises Yoga-meditation aims at a fulfilment of the five great vows, namely:

1. 'May I lead all living beings to an attainment of the rank of a Bodhi-sattva (Saint) with the name of Vajra-sattva, for they all have the nature of Tathāgata-garbha (Embryo of Buddha)!'.
2. 'May I lead all living beings to an attainment of the rank of a Bodhi-sattva with the name of Akāśa-garbha, for they all have the nature of Vajra-garbha (Embryo of Diamond)!'.
3. 'May I lead all living beings to an attainment of a Bodhi-sattva, Avalokiteśvara by name, by preaching with the words all I know, as they all have the nature of Saddharma-garbha (Embryo of True Law)!'.
4. 'May I lead all living beings to an attainment of the rank of a Bodhi-sattva called Viśva-karman, as they all have the nature of Karma-garbha (Embryo of Action)!'.
5. 'May I lead all living beings to an attainment of the pure body of the Buddha Mahā-vairocana, as they all have the nature of the above four garbhas (Embryos)!'.

The vowing and practising of the above five is the doctrine of Yoga-meditation concerning the 'Mysterious Five.'

Each of the five Buddhas above mentioned will come into manifestation in the sphere of Vajra (Diamond), before one who has obtained the state of supernatural calm through the Yoga practice, respectively as Vajra-sattva, Akāśa-garbha, Avalokiteśvara, Viśva-karman and a transformed Vairocana.

There is another set of deities who are represented in our picture and are generally identified with the above five Bodhi-sattvas. Their names are as follows: Vajra-pāpi, Rāga-vajra, Vajra-sandhi, Spārśa-vajra and Mahā-vajra.

In the picture presented here the Bodhi-sattva Vajra-pāpi sits in the centre and has a diamond pestle* with three points in his right hand and a diamond bell in the left, so that he occupies the position of Mahā-vairocana, the lord of Buddhas (1). The venerable Rāga-vajra, is on the left hand side, and has a Makara-banner† taking the place of Ratna-sambhava, the lord of Jewels (2); he takes the same function as Akāśa-garbha. The venerable Vajra-sandhi in front on the left whose hands are clenched in the way of a diamond fist (Vajra-sandhi)‡ takes the position of Amogha-siddhi, the lord of Actions (3) and plays the part of Viśva-karman. The venerable Spārśa-vajra is behind on the right, having the colour of a white lotus flower and the appearance like Mahā-vairocana, embraces the middle lord taking the function of Vajra-sattva and occupying the position of Akshobhya, the lord of Diamonds (4). Finally the venerable Mahā-vajra in front on the right and with a diamond arrow takes the place Avalokiteśvara, standing on the throne of Amitāyus, the lord of Lotus flowers (5).

A TABLE SHOWING THEIR MUTUAL RELATIONS.

Buddhas	Mahā-vairocana	Ratna-sambhava	Amogha-siddhi	Akshobhya	Amitāyus
Bodhi-sattvas	Mahā-vairocana	Ākāśa-garbha	Viśva-karman	Vajra-sattva	Avalokiteśvara
Incarnated Bodhi-sattvas represented in the picture.	Vajra-pāpi	Rāga-vajra	Vajra-sandhi	Spārśa-vajra	Mahā-vajra
	in the middle. Crystal coloured, holding a diamond pestle* in the right hand and a diamond bell in the left	on the left. Dark coloured, having a makara-divya (fish-banner)†	in front on the left. Gold coloured, making a fist which is called diamond fist ‡	on the right. White coloured, embracing the middle one.**	in front on the right. Reddish coloured, with a diamond arrow.††

We have no way of ascertaining who the painter was. It seems, however, to belong to the Kamakura Era (13th century) as it indicates an influence of the Kāshū school of painting. If it can be assumed to be older than this, it may go back to the Genpei Era (12th century) and may be attributed to such artists as Chin-kai, an elder priest of Tō-dai-ji at Nara and a famous painter of sacred pictures. Any one on seeing it will notice an unusual clearness and dexterity of the use of brush and of colouring which no ordinary hand can produce. Some may think that it is not an old painting for it bears no sign of fading or peeling. But this fact may due to another cause. Such picture is generally kept in secret and is not often exhibited. Thus it may have kept itself in so good condition.

* Meaning vajra-kila, 'thunderbolt.' He is no doubt Indra; Vajra-pāpi is an epithet of Indra.

† This is a usual sign of Kāma, God of love of India who is also called Makara-keta, divya, or ketana. Makara is a kind of fish, a marine monster.

‡ This is the origin of the name, 'Vajra-sandhi.' Viśva-karman is the architect of the universe in the Vedic period, and later he is an artificer of gods, often identified with Prajapati, creator.

** Spārśa, touch, seems to have some meaning here.

†† Mahā-vajra is sometimes called Kāma-vajra. The arrow of Kāma (god of love) is often spoken of, but it is curious enough to find Kāma identified with Avalokiteśvara.

(WOOD CUTTING.)

[illegible][illegible]

1. The first step is to identify the variables involved in the problem. In this case, the variables are the number of hours worked (H), the number of hours of sleep (S), and the number of hours of leisure (L). The total number of hours in a week is 168, so we have the constraint $H + S + L = 168$.

2. The second step is to write down the objective function, which is the function we want to maximize or minimize. In this case, the objective function is the total utility (U), which is a function of the number of hours worked, slept, and leaved. The utility function is given by:

$$U(H, S, L) = \alpha \ln(H) + \beta \ln(S) + \gamma \ln(L)$$

where α , β , and γ are parameters that represent the relative importance of each activity.

3. The third step is to set up the Lagrangian function, which is a function that combines the objective function and the constraint. The Lagrangian function is given by:

$$\mathcal{L}(H, S, L, \lambda) = \alpha \ln(H) + \beta \ln(S) + \gamma \ln(L) - \lambda(H + S + L - 168)$$

where λ is the Lagrange multiplier.

4. The fourth step is to take the partial derivatives of the Lagrangian function with respect to each variable and set them equal to zero. This gives us the following system of equations:

$$\begin{aligned} \frac{\partial \mathcal{L}}{\partial H} &= \frac{\alpha}{H} - \lambda = 0 \\ \frac{\partial \mathcal{L}}{\partial S} &= \frac{\beta}{S} - \lambda = 0 \\ \frac{\partial \mathcal{L}}{\partial L} &= \frac{\gamma}{L} - \lambda = 0 \\ \frac{\partial \mathcal{L}}{\partial \lambda} &= H + S + L - 168 = 0 \end{aligned}$$

5. The fifth step is to solve the system of equations for the variables H, S, L, and λ . This can be done by solving the first three equations for H, S, and L in terms of λ , and then substituting these expressions into the fourth equation. This gives us the following expressions for H, S, and L:

$$\begin{aligned} H &= \frac{\alpha}{\lambda} \\ S &= \frac{\beta}{\lambda} \\ L &= \frac{\gamma}{\lambda} \end{aligned}$$

Substituting these expressions into the fourth equation, we get:

$$\frac{\alpha}{\lambda} + \frac{\beta}{\lambda} + \frac{\gamma}{\lambda} = 168$$

Multiplying both sides by λ , we get:

$$\alpha + \beta + \gamma = 168\lambda$$

Solving for λ , we get:

$$\lambda = \frac{\alpha + \beta + \gamma}{168}$$

Substituting this expression for λ back into the expressions for H, S, and L, we get the optimal values for each variable:

$$\begin{aligned} H^* &= \frac{\alpha}{\lambda} = \frac{168\alpha}{\alpha + \beta + \gamma} \\ S^* &= \frac{\beta}{\lambda} = \frac{168\beta}{\alpha + \beta + \gamma} \\ L^* &= \frac{\gamma}{\lambda} = \frac{168\gamma}{\alpha + \beta + \gamma} \end{aligned}$$

These are the optimal values for the number of hours worked, slept, and leaved, respectively.



五百阿羅漢畫像(絹本着色) 僧兆殿司筆

五十幅中の一幅の一分 (全幅縦五尺六寸五分、横二尺九寸四分)

同上草本(紙本墨畫) 同 筆

四十七幅中の一(幅) (縦五尺七寸、横二尺七寸五分)

京都東山臨濟宗大本山東福寺藏

阿羅漢は支那に應供と譯す。釋迦佛の弟子が修得せる一位地にして煩悩を斷盡し欲色無色の三界に轉生することなく人天の供養崇敬を受けるに堪ゆるものを呼ぶ稱なり之を不生又は聲聞煩悩等とすは漢譯なり五百阿羅漢の名號は大藏經藏第四十三卷第六卷にあり此五百の聖者は各々來世に於て普明佛として現出すべしと稱せらる。

明永正七年(永享三年即ち西曆一三二五年)一四三二年は漢路の國物部に生れ東福寺主大進和尚の弟子となり殿司の役を帯びて一生を終れり故に世人彼を殿司といふ支那宋の李龍眠及び元の顏輝の畫は彼が私藏せし所なり彼にはまた特種の畫風存せり其佛畫の新穎秀拔にして自然に靈妙なるは實に日本第一といふべし英國のドクトルアラン氏は口を極めて彼を稱揚し何れの國と雖筆の妙手墨色の大家にして亦雄大なる意匠の創始者たること明兆其人の如き者を產出せば既に世界に誇るに足るといへり是蓋過當にはあらずなり兆の作には規模の大なるもの甚だ多し此五百阿羅漢の幅の如きも其一なり彼會て相模國鎌倉の建長寺に於て顏輝が畫ける五百阿羅漢の圖幅を觀之を摸して歸りしが後將軍足利義持の命に應じてこの多數にして且巨大なる畫圖を描き出せりといふ之を展觀するに五百の聖者は各自に其天東の特質を示すと同時に又應供者たるの尊嚴を失はず自から人をして此等五百の聖者が未來世に五百の普明佛となり五百種の佛法を宣説し一切群生を濟度するを想はしむ又其補景ともいふべき人物家屋樹石等の結構布置設彩の巧緻なる何れも彼が模範とせる宋元の妙品を凌駕するの勢あるより之を以て彼が作にあらざるものもあれど五十幅中には東福寺祖師一國師の像並に兆自己の影を描き出せるのありて分明に彼が筆なることを證せり彼は此大畫を作るに當り幾度其稿を改めたりしが詳ならざれど宋朝の蜀僧法能の如く苦心慘澹たる經營に數多の年月を費せしや疑なし。

絹本の阿羅漢畫は五十幅ありしが應仁西暦一四六七年の戰亂の爲めに散佚せり其後信徒之を四方より拾集し來りしも其内三幅の所在を失ひしに由り草本に着色して其數を足せりといふ是も草本が滅じて四十七幅となりし所以なり木版の圖は彼が設色の妙を得られど金輪の結構布置を示すこと能はざるを以て併せて草本の一幅をも掲ぐることにせり、彼此を對觀せば彼が手腕の非凡なるを知るに足らん。

ARHATS, THE INDIAN SAINTS (KAKEMONO).

(Coloured, 5 ft. 7 in. x 2 ft. 10 in.)

(WOOD-CUTTING)

THE ROUGH COPY OF THE ABOVE.

(Ink sketch, 5 ft. 7 in. x 2 ft. 8 in.)

(COLLOTYPE)

BY CHÔ DENSU.

IN THE POSSESSION OF TÔ-FUKU-JI, KYÔTO.

Arhats are the direct disciples of Śākyamuni, who are free from all passions, and no longer subject to transmigration into the three worlds of desire, form and formlessness (Kāma, Rūpa and Arūpa-dhātu). They are mentioned with their respective appellations in the supplementary collection of the Buddhist canonical books, Vol. vi, Case 43, and are believed to re-appear in the future as Buddhas assuming then the title 'Samanta Prabhāsa.'

Myō-chō, the painter, better known as Chō Densu (1352-1431 A.D.) entered the priesthood when he was still very young under the Venerable Dat-dō of the 'Tōfuku-ji' temple in Kyōto, and took the service of a Densu (curator of the Hall) through his whole life, hence the name 'Chō Densu' (Chō the curator). In his study of painting, he followed the style of Li Lun-min of the Sung dynasty of China and also that of Yen-hui of the Yuen dynasty, while he displayed an artistic originality of his own. He soon distinguished himself for his wonderful calligraphic design and inventive power. He is generally computed as one of the best Buddhist painters of Japan. Dr. Anderson of England highly appreciated his paintings and rightly applauded him, saying: 'He must perhaps rank as the most original and powerful artist that this country has ever produced, and as a master of calligraphic design, a colourist of marvellous force, and an inventor of gigantic conception, he was a man whom any country in the world might be proud to own.' Most of the pictures of his production are in an enormous scale, and the present 'Kakemono' of Arhats is really one of them. Once he visited the temple 'Ken-chō-ji' at Kama-kura, where he found the 'Kakemonos' of the five hundred Arhats painted by Yen-hui above referred to, and carefully copied the whole series. Later on, by order of the Shō-gun Yoshi-mochi he executed a new series of 'Kakemonos' of a gigantic character, fifty in all, including the present one. Every one of the five hundred figures contained in them is stamped with a striking individuality preserving the intellectual dignity of Arhatship, namely, the 'state of being worthy of worship.' They may make the believing buddhists imagine that all these Arhats will re-appear in the future as Buddhas and preach the doctrine of 500 varieties, to save all beings in the world. Other personages, buildings, trees, stones, etc., supplemented to perfect the paintings, are so satisfactorily selected, well-proportioned, and skillfully coloured, that his paintings can undoubtedly supersede those excellent ones by the painters of the Sung and Yuen dynasties from whose paintings he got his model.

The finished 'Kakemonos' of Arhats originally consisted of fifty in all as we said above, but they were scattered here and there during the civil war of the 'Ōnin' period (1467 A.D.). Later on, they were searched for and collected by Buddhists from several localities but three of them are still wanting. Consequently, three of their rough copies made by Densu at Kama-kura were coloured by a painter, and were added to the finished 'Kakemonos,' in order to fill up the gap. This is the reason why their rough copies are now forty seven in number, while they ought to be fifty altogether.

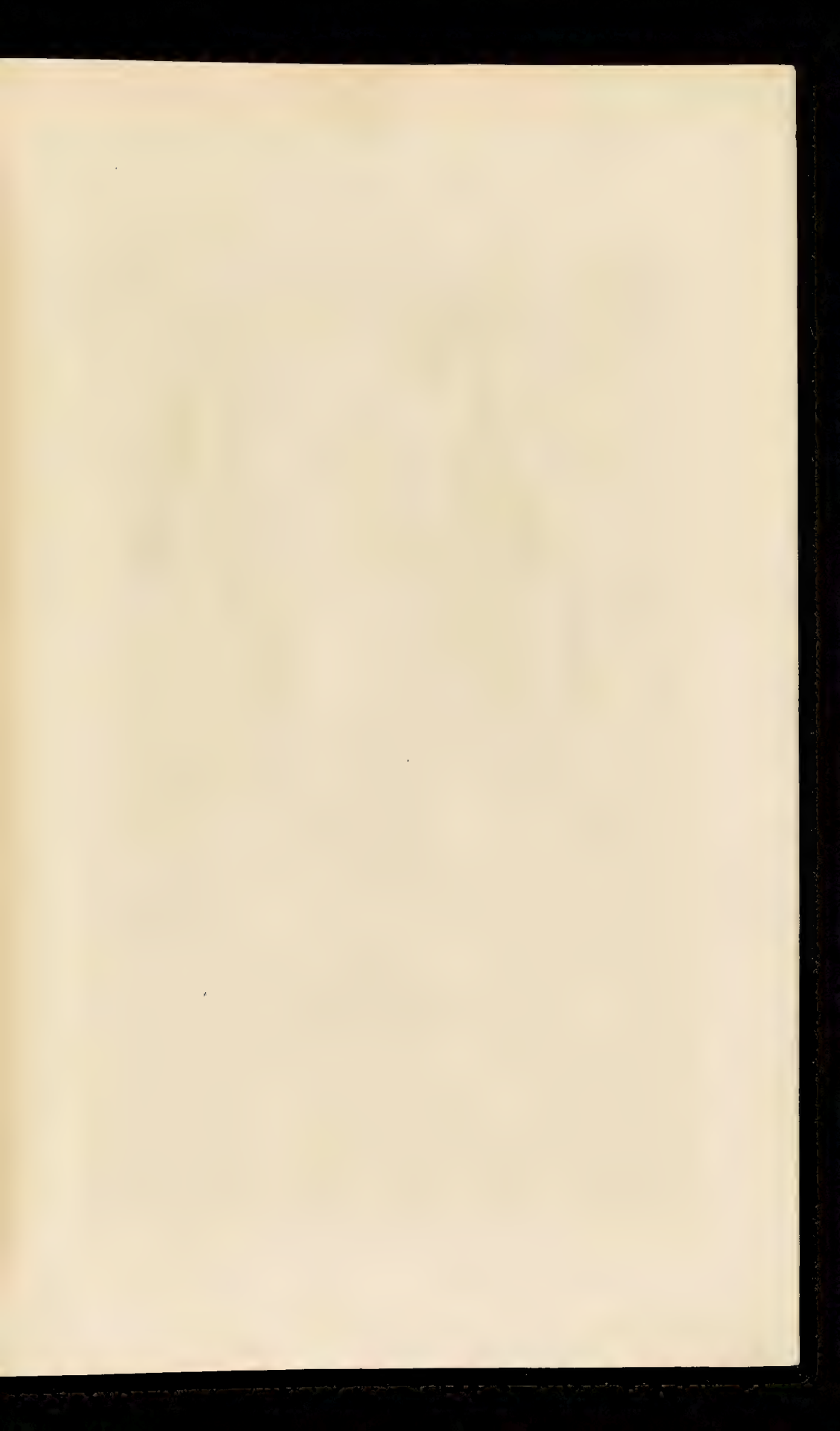
The 'Kakemono' here in wood-cutting can show Chō Densu's skilful colouring, but are not sufficient to illustrate the whole design and fine proportion in his painting. We produce here, therefore, one of the rough copies as well. A careful inspection of both the rough and finished copies would enable us to comprehend his wonderful capacity and skill in the art.

In the coloured wood-cutting we were obliged to give only a portion of the original, or else it would be too minute for print.

THE ROUGH COPY OF THE ABOVE.

IN THE POSSESSION OF TÔ-FUKU-LI KYÔTÔ.









藥師如來三尊金銅像 鞍作止利作

(中尊高五尺二寸、脇侍高各一尺七寸五分)

大和國法相宗大本山法隆寺藏

藥師琉璃光如來は東方に淨土を建立せる藥師七佛の第七位にして其淨土は西方阿彌陀佛の極樂世界と莊嚴異なることなく日光遍照月光遍照の二菩薩は觀自在得大勢至が阿彌陀の左右に侍する如く無量の衆衆に長として此如來を輔翼し又彌陀淨土の往生人が觀自在等の二十五菩薩に觀迎せらるゝが如く此佛の淨土に往生するものは文殊彌勒等の八菩薩に迎接せらるゝといふ此佛に十二の大菩薩あり身相圓滿福德無盡轉女成男安立大乘等を其主要なるものとす經には敬禮菩薩の間に由り患病横死を免かれんにはこの佛に供養するを最勝とする由を説けり、

此金銅像は法隆寺の本尊として金堂内に安置せらるゝものにして其光背の銘文を見るに用明帝の病あるや寺及び藥師の像を造らんことを誓願せられしが未だ果さずして崩せられければ推古帝は聖德太子厩戸皇子豐聰耳皇子又は上宮太子ともいふ西暦五七三年に生れ六二一年に薨せり篤く佛教を信じて之を興隆し又推古帝の儲貳として萬機を攝し十七歳法を規定せしことありと與に先帝の御願を追進し遂に其即位十五年に暨で此金銅佛鑄造の功を奏せしめられたるもの、由を記せり光背中に現出せる七佛は善名壽吉祥王如來等の六佛と釋迦牟尼佛となり工師は當代唯一の秀匠鞍作止利なれば推古時代の彫刻模範鑄法を表示する無比の重寶にして之に由りて當時支那の美術が我が邦に於て如何に融化せられしかを推測するを得ん、

BUDDHA BHESHAJYA-GURU (YAKUSHI) AND THE TWO RETINUES (BRONZE IMAGES).

BY TORI.

(The middle one, 2 ft. 3 in.; the other two, 1 ft. 7½ in., in height.)

IN THE POSSESSION OF HÔ-RIU-JI, YAMATO.

(COLLOTYPE.)

The Buddha Bheshajya-guru Vaidûrya-prabhâsa (Yaku-shi Ruri-kwô Nyorai) is the last of the seven Bheshajya-guru Buddhas who opened their 'Land of Bliss' in the eastern quarter beyond the world. Their 'Pure Land of Bliss' is just like that of Amitâbha Buddha who is the lord of the Western quarter. The Bodhi-sattvas, Sûrya-prabha and Candra-prabha, standing on both sides of the Buddha take the functions of Avalokiteśvara and Mahâ-asthâma-prâpta attending Amitâbha, and assist their lord, as the heads of the holy assembly, in propagating the law. It is said that those who worship the Buddha may be free from danger, sickness or an untimely death, and therefore he is very popular among a class of the people.

This bronze image is the chief object of worship of Hô-riû-ji and is enshrined in the Kon-dô (Golden Hall) of the temple. The inscription on its back runs as follows: "When the Emperor Yô-mei fell ill, he wanted to build a temple and an image of Bheshajya-guru (Yaku-shi) but he died before a fulfilment of his wishes. Afterwards the next Emperor Sui-ko together with Shô-toku Taishi (573-627 A. D.) made this image and thus fulfilled his father's wish in the 15th year of his reign."

Those image appearing in the halo are Śakyamuni and six other Buddhas.

Kura-tsukuri Tori is the most famous caster of the time, and the image is the best specimen of the casting art of the Sui-ko Era, by which we can discern how the old Chinese art has undergone a change in Japan.





四天王塑像施彩

作者未詳

(一) 毘沙門天 (二) 提頭賴吒天王 (三) 毗留勒叉天王 (四) 毗留博叉天王

鎌倉五氏四子

大和國奈良華嚴宗大本山東大寺戒壇院藏

四天王が大乗佛教の説教に守護者として参列し其教の傳弘者を饒益せんと誓へること屢々經文に出づ又經には四天の父母の名稱をも擧ぐれど實際は觀自在大勢至等の如く機感に應現せる化身と見ゆ其住處を須彌山半第四層の四方とする説もあれど其國名の印度の諸國名と混列せらるゝ等によりて考ふるに此四天も會ては印度の地方神なりしと云ふべし西曆第五世紀頃より此天像を寺塔等に置きて守護神とし支那にては隋唐以來西曆第六世紀の終末以後之を崇祀すといふ

(一) 毘沙門天 譯して多聞といふ觀又の主神にして黄金座に住し北方の觀單越國を守護するものと稱せらる其形相を經には左手は伸べりて槍を執り右手は屈して佛塔を撃つ金甲を被り足は女人の肩を踏むなり或は雲中ら立つもありと説けり此塑像の左手に槍を立つるの姿勢なきは一變相ならん但其左右の手掌は後の補修なり此天は他の三天の如く足髯又を踏みて經説に同じくや又般若を守護する此天は鬘髮紫藍色面青黒髭を閉ぢて瞋怒に同じく金剛指左手に舍利塔身に甲冑を被り赤衣を著くことあり之を此像に照らすに左指右塔の異なるのみ此天又唐の天寶元年西曆七四二年に外寇に對して靈異を顯せしに由り爾來諸州の城佛には必ず之を崇祀せしめたりといふ

(二) 提頭賴吒 譯して持國といふ乾闥婆の主神にして白金座に住し東方の弗波提國を守護するものと稱せらる其相は左手は垂下して刀を執り右手は屈して前に向け掌中に放光寶珠を持ちて賞善罰惡の神用を示すとあれど此像は然らず但補修以前にありては或は經説の如くなりしやとも知るべからず般若を守護する此天は鬘髮紫藍色面青黒髭を開きて忿怒を顯はし右手に大刀左手に鉢甲冑を被り赤衣を著くといふ

(三) 毗留勒叉 譯して增長といふ鳩槃荼の主神にして琉璃座に住し南方の閼浮提國を守護するものと稱せらる其相は左手は垂下して刀を執り右手は槍を持ち邪惡を折伏し善根を増長する神用を示すとあるに此像右手に槍を持てる姿勢存せざりて左手は金剛を押す般若を守護する相は鬘髮紫藍色面赤髭を閉ぢて忿怒し右手は金剛を持ち左手は腰を押し甲冑を被り白青色の衣を著くといへば寧ろ此像の體勢に近きを知る

(四) 毗留博叉 譯して廣目といふ龍神の主にして白銀座に住し西方の瞿陀尼國を守護するものと稱せらる其相は左手に槍を持ち右手に赤索を執り以て邪惡を折伏し善を生ぜしむることを表し其目張り口怒りて威嚴あらは種々の語言を以て外道邪論を摧破する神用を示す者なれば或は經語天をも云ふとあり又般若を守護する此天は鬘髮赤藍色面肉色にして微笑の相を示し筆を執りて書寫の勢を爲し甲冑を被り緑衣を著くこと云へり此像今は所謂書寫の相を爲せど改修前にありては槍と索とを執りしやも未だ知るべからず

此四軀の像は材料粘土なるを以て製作の自由ならざりし跡あれども其面貌に觀すべからざる威嚴と尊ぶべき慈愍心を顯し姿勢壯重自ら人をして崇敬渴仰の念を生ぜしむ鑿鑿家が之を天平時代西曆第八世紀の先の名工の作ならんと云ふは蓋中れるならん

THE FOUR MAHĀRĀJAS OF HEAVEN (CLAY-IMAGES).

THE MAKER UNKNOWN.

(Coloured; each, 5 ft. 4 in. in height.)

IN THE POSSESSION OF KAI-DAN-IN, TÔ-DAI-JI, NARA.

(COLLOTYPE.)

Four Mahārājas are the celestial gods who have, according to Sūtras, often vowed to protect every assembly where the Mahāyāna doctrine is preached and to benefit all those engaged in propagating the Law. Some Sūtras give the names of their parents which are omitted here for brevity's sake. They are said to live half-way up the Sumeru Mountain on the Yugandhara rocks of the four cardinal points. As the names of their regions are often found among those of Indian territories, they might have been at a time some local gods of India. The custom of placing their images in a tower or in a temple began in the course of the 5th century in India and the neighbouring states while in China their worship was originated in the period between the Sui and Tang dynasties (end of the 6th century.)

1. Vaiśravaṇa, the first of the four Mahārājas, is the lord of Yakshas (demigods), the regent of the North Uttara-kuru, residing on the Gold rocks of the Sumeru mountain. He is known in Japan as Bi-sha-mon or Ta-mon-ten.

Here in our image he is represented with a dark-blue face, a purple hair, an angry look and a closed mouth. He is generally described to be holding a halberd in the right hand, and a pagoda (stūpa) containing a relic in the left, whereas the image has a stūpa in the right, and perhaps a halberd in the left though it is lost at present. But nothing can be said definitely of the hands of the image for they are of a later repair. He wears an armour over the red garment. The worship of Vaiśravaṇa was popularized by the Emperor Huen-tsung in the year 742 A.D. as the image was believed to have helped to subdue some foreign invaders (See No. 25 below).

2. Dhṛita-rāshṭra, the second of the four, is the lord of Gandharvas ('heavenly musicians'), the regent of the East Pūrva-videha, resident on the White Gold rocks. Jap. Ji-koku-ten. He is here represented with a green face and a purple hair, his mouth being wide open for anger. The right hand seems to have had a sword; he wears an armour over the red garment.

3. Virūḍhaka, the third of the four, is the lord of Kumbhāṇḍas (demons), the regent of the South Jambudvīpa, residing on the Crystal rocks. Jap. Zō-chō-ten. He seems to have had a sword in the right hand, though the original form is not certain, while his left hand presses his side. He is with a deep-blue hair and a crimson face, his mouth being closed for anger. He wears a light coloured garment, over which an armour.

4. Virūpākṣha, the fourth of the Mahārājas, is the lord of Nāgas (dragons), the regent of the West Aparā-godāna, resident on the Silver rocks. Jap. Kō-moku-ten. He is usually represented with a reddish face and hair, smiling gently and writing something, and wearing a green garment under his armour. But this image differs in some points. It does not seem to smile nor is he writing anything, though we are not able to ascertain how it had been originally.

These four images are made of clay which must be very difficult to be put into such perfect forms as these. Whereas their noble and dignified feature can inspire a fear to us, there exists at the same time a gentle and merciful expression in their faces. Their strong constitution of body and quiet attitude are worthy of the patrons of the religion and the world. The connoisseurs are probably right in assigning them to the period of Ten-pyō (middle of the 8th century).







如意輪觀自在菩薩木像 傳聖德太子作

（高五尺）

京都天台宗廣山寺藏

如意輪觀自在は大梵深遠觀世音とも稱し觀自在が天上界の有情を濟度せんとして現身せるものにして世間に存するものは多くは東寺の畫像の如く六臂なるが此像の如く二臂なるものも稀にはあり一臂如意輪は經に由るに首に化佛冠を戴き左手は如意寶珠を載せたる蓮華を執り右手は説法の相を爲し顔貌嚴整なりとあり今此像を見るに如意珠は之を寶冠の傍とし左手は蓮華を執らずして右趾上に置くも右手は説法の相を示すが如し蓋其二臂たり六臂たるは各所顯あり甲は此菩薩一切の力用を定慧の二に收め乙は之を開きて地獄餓鬼等の六道濟度を示すものなり何れにしても若現當二世の志願を成就せざるものあらば我は虚妄罪に墮せん云ふ菩薩の誓願は渝ることなきなり

此像は聖德太子即ち西暦五七四年—六二一年の作にして其建立せる京都金山天王寺今は存せずの本尊とせしものと傳ふれど聖德家中には之を太子以前の作とするものもあり又今泉雄作氏の如きは此式の觀音は推古時代西暦第七世紀の始の製に係るもの多けれどこの像は天平延暦の間西暦第八世紀の終に成れるものにして朝鮮支那兩形式の過渡時代を知るに足ると云へり其寶冠過大にして兩足過長の嫌なきにあらざれど容貌溫雅にして衣裳の端正なる古製中の尤物といふべし

THE WOODEN IMAGE OF CAKRAVARTĪ-CINTĀ-MANĪ AVALOKITEŚVARA
(NYO-I-RIN KWAN-ON).

BY SHŌ-TOKU TAI-SHI (ACCORDING TO A TRADITION).

(6 ft. 10 in. in height.)

IN THE POSSESSION OF RO-SAN-JI, KYŌTO.

(COLLOTYPE.)

Cakravartī-cintā-maṇī Avalokiteśvara, (Jap. Nyo-i-rin kwan-on) is sometimes called the 'Mahā-brahman' Avalokiteśvara, and is his incarnated form as a saviour of heavenly beings.

He is commonly represented as having six arms as in the case of the picture in Tō-ji, Kyōto. The two armed Kwan-on, as we have here, has a wishing gem (Cintā-maṇi) on his diadem; his right hand shows that he is preaching the law while the left hand simply rests on his leg. His two arms are said to represent the two categories, meditation and wisdom. His special vow is to fulfill every wish of all beings of the present and the future and it is the real cause of his popularity among the people (See below No. 27).

This image is said to have been sculptured by Shō-toku Tai-shi (574-621 A.D.) and was kept in Ten-ō-ji (now ruined), Kyōto. Some experts attribute it to a period before Tai-shi but Mr. Y. Imaidzumi of the Fine Art College of Tōkyō would put it to the eighth century and think that it represents the stage of transition of the Korean-Chinese sculpture into the Japanese one.

This type of Kwan-on is often met among the productions of the Sui-ko period (7th century) but one must not be misled by the type only; Mr. Imaidzumi would probably be right.

Though the diadem is somewhat too large and the legs are too long, yet his meek countenance and formal dress are the marks of a master-work of the old age.

THE WOODEN IMAGE OF GAKAVARATĠ-GINTĠ-MAMĠ AVAOKIKTERĠVARĠ
KYO-I-RIN KWAN-ON.

17 THE FORM TAKEN BY (ORIGIN OF A TRINITION.

(Plate 10 2.)

IN THE POSSESSION OF RO-SAN-KYO.

(COLTYPE.)

It is a wooden image of a seated Buddha, with a serene expression, wearing a robe that falls in stylized folds. The image is made of light-colored wood and shows signs of age. It is seated in a meditative posture on a simple wooden base. The background is plain.

The image is a reproduction of a photograph of the original. The original is a photograph of a wooden image of a seated Buddha, with a serene expression, wearing a robe that falls in stylized folds. The image is made of light-colored wood and shows signs of age. It is seated in a meditative posture on a simple wooden base. The background is plain.

The image is a reproduction of a photograph of the original. The original is a photograph of a wooden image of a seated Buddha, with a serene expression, wearing a robe that falls in stylized folds. The image is made of light-colored wood and shows signs of age. It is seated in a meditative posture on a simple wooden base. The background is plain.





不動明王木像

弘法大師空海作

(高三尺七寸五分)

京都異言宗大本山教王護國寺東寺藏

不動明王は秘密佛數にて崇奉する五大明王の隨一にして大日如來の化身とす之を本尊として修法するものは自身不動となり不可思議なる三摩地辨才力用を得て諸菩薩と同位に達すと云へり其形相は經を見るに、身色には青あり赤黃あり衣帶は赤色にして左に一辨髪を垂れ左眼は斜視曲眉瞋面以て降魔の相をなし左手に寶劍を握り右手に羂索を執ることも又左手に羂索右手に寶劍ともあり其羂索には蓮華寶石寶盤山の三種あり又、切の受樂を満足せしむる童子形の不動は身赤色にして左に黒雲色の一辨髪を垂れ、一眼斜視微しく二牙を露して瞋怒し右手は金剛杵を握り左手は寶棒又は羂索を把り火焰中の蓮華或は石山上に坐すと記す又破軍法の本尊としては四面四臂なる黃色の不動を造り白牙を上下に出し通身を火焰にして大忿怒の相を爲さしめ惡人を降伏せんには更に自己の血を以て此像を畫くを要すと云へり此に出す像は左手に羂索を把り右手に寶劍を握り二白牙は童形不動の如く下に向ふて現はれ忿怒の相はあれど斜視ならず其羂索は所謂寶石なるが如し、不動の像は異言宗の祖弘法大師空海實龜五年一承和二年即ち西曆七七四年一八三五年が支那より傳へたるものなるが此に出す像は彼が、刀三禮の彫刻と稱して現に東寺御影堂(弘法の影堂の南面に秘藏するもの)とす彼支那より歸るや我國の佛教爲めに一大機動を受けしのみならず種々の佛天を將來し自から刀と筆とを執りて許多の像を製出し我天平美術の腐敗を一掃せり但世間彼の作と稱せらるゝもの頗る多しと雖此木像の如く由緒の正確なるものは稀なりとす其雄渾にして面も沉重なる恰も空海其人の心相を觀るの感あらしむ、

A WOODEN IMAGE OF ACARA (FUDÔ).

BY KÔBÔ-DAISHI.

(3 ft 8 in. in height.)

IN THE POSSESSION OF KYÔ-WÔ-GO-KOKU-JI (TÔJÎ), KYÔTÔ.

(COLLOTYPE.)

Acara (Jap. Fudô) is one of the five superhuman beings who are revered in the mystic Buddhism, and is said to be the incarnation of Mahāvairocana. One who worships him is believed to be able to attain to the same rank with a Bodhi-sattva, by realizing the state of super-natural calm, and the power of eloquence and activity. There are several ways of representing him and the accounts given about him differ widely from one another. According to a Sûtra, he is a being whose body is blue or brown in colour, attired usually in red, with an angry expression, with his eye-brows crooked and his left eye looking sideways, a cûc hanging over his left shoulder. He sits on a lotus flower or on a precious stone or on a jewel rock, grasping a sword with the left hand and a rope with the right. The attitude seems to indicate his function as the subduer of devils.

There is another Acara in the form of a youth, who has two canine teeth appearing out of his mouth, and there is another still who is worshipped as a god of victory and has four faces and four arms, standing in the middle of a burning fire.

The image here produced does not agree with either of these accounts exactly but has a combined feature of the above. He grasps a rope with the left hand and a sword with the right; two white teeth appearing out of his mouth as in the case of the youthful form of Acara. He has angry look but with no squinting eye and the seat seems to represent that of precious stones.

The portrait of Acara was first introduced to Japan by Kôbô-daishi, the founder of the Shingon sect in Japan (774-835 A. D.), who obtained it while in China. The wooden image before us was sculptured by him after his return home, doing homage three times in each cut, and it is now kept as a sacred object of worship in the southern corner of Miyei-dô (a hall in which the image of Kôbô is kept) at Kyô-wô-Gô-koku-ji, (or Tôji, Kyôto). Kôbô was a great reformer of art as well as of Buddhism.

On the one hand he introduced the mysterious doctrine of Mantra (charm, Jap. Shia-gon) and with it the study of Sanskrit, and on the other he rescued Japanese art from a disgraceful corruption in the period of Tempyô by producing a number of images and portraits of sacred personages. The image of Acara is no doubt one of the best, if not the best, the strong but quiet expression reminding us of the great reformer himself.

[illegible]

亞細亞地圖全圖



山越阿彌陀如來圖絹本着色 惠心僧都筆

京都東山淨土宗西山派大本山禪林寺藏

阿彌陀は支那に譯して無量壽といふ、西方に極樂淨土を建立し十方の衆生至心に信樂して彼の淨土に生せんぞ欲し、一念乃至十念せんに必ず往生成佛せしむべしといふが如き四十八の誓願を發し其願成就して西方淨土に佛となれるものといふ淨土宗眞宗融通念佛宗等は皆此佛を本尊として經には此佛の光明の輝を讚嘆し無量光佛無邊光佛無礙光佛等の十二種の異名を列せし此に出ず圖は筆者惠心僧都が比叡山横川近江國の嶺上に彌陀の尊容顯現せるを觀て寫取せるもの、一にして觀自在大勢至の二脇士は山を隔て、阿彌陀佛の前にあり甲は蓮華座を捧げて往生人を迎取する相を示し乙は雙掌を合せて之を稀有最勝人と讃歎讃拜するの容を爲し多門增長の二天王は觀自在の下位に廣目持國の二天王は大勢至の下位にありて念佛行者を護持することを表し中央下部の男女二身中左なるは往生を願求せる中印度摩揭陀國の頻伽婆羅王右なるは其后韋提希夫人なるが如し、惠心僧都天慶五年—寛仁元年即ち西曆九四二年—一〇一七年名は源信姓は卜部大和の國當麻に生れ比叡山に上り慈惠大師に就きて顯密兩教の玄旨を極め學行共に非凡なりしが當時僧侶の名利に沈溺せるを厭ひ山北なる横川の惠心院に隱棲し大小乗教の研鑽述作に一身を委ねしが彼と同時に檀那院覺運といふ碩德あり彼と宗義の論議を上せしにより天台宗の學系は長く惠心檀那の兩派に別れたり彼は博學なりし其學に誇らざる高徳なりしも其徳を憑ます往生要集を編述して彌陀の淨土に生れんことを願ひ絶息の時間まで口に念佛の聲を絶たざりしといふ實に稀有の高僧といふべし彼は又藤原時代西曆第十一世紀の美術史上に繪畫と彫刻共に佛像に於て名匠の地位を占有せり但世間には彼の作と稱せらるゝもの多し雖此圖の如く佛菩薩の氣品の高尚優美にして勢範として大悲の徳音を聞くが如きものなし山容又溫雅にして一種言ふべからざる趣效あり蓋は彼が念彌陀三昧より修し得たる特擅の妙技ならん

BUDDHA AMITĀYUS IN APPEARANCE FROM THE OTHER SIDE
OF THE MOUNTAIN (KAKEMONO).

BY YE-SHIN SŌ-ZU (ACCORDING TO A TRADITION).

(4 ft. 4 in. x 3 ft. 9 in.)

IN THE POSSESSION OF ZEN-RIN-JI, KYŌTO.

(COLLOTYPE.)

Amitāyus, otherwise called Amitābha, meaning respectively 'Immeasurable Life' and 'Unlimited Light,' is a very popular Buddha who founded the 'Pure Land of Bliss' (Sukhāvati) in the western quarter beyond the world and made special vows forty-eight in number in order to save all beings who desire to be born in his Land and earnestly believe in him, calling once to ten times his gracious name into remembrance. As the result of these vows, he is said to have become Buddha and is living in Sukhāvati in the West. He is the chief object of worship of Jōdo, Shin, Yūdzō-nenbutsu and some other sects in Japan. In the scriptures of these sects which praise his light and glory, he is invoked with twelve different epithets i.e. Amitābha, Anantābha or such like.

The present portrait of Amitāyus was taken from the vision seen by Ye-shin Sō-zu himself, in which the Buddha appeared on a peak of Hiyei mountains at Yo-gawa, Ōmi. Before the lord Buddha, there stand his two retinues Avalokiteśvara (Kwan-on) and Mahā-sthāna-prāpta (Dai-sei-shi); the former holds in his hand a seat of lotus flower which indicates a welcome to those believers who enter Sukhāvati ('Land of Bliss') while the latter is seen joining his hands together in salutation which also represents a respect to the coming devotees. The four regents of heaven also stand there, Vaiśravaṇa (Ta-mon) Virūḍhaka (Zō-chō) below Avalokiteśvara and Virūpākṣa (Kō-moku) and Dhṛitarāshṭra (Ji-koku) below Mahā-sthāna-prāpta, as they are the protectors of all believers against devils. Two figures at bottom represent King Bimbisāra of Magadha, N. India, and his consort Vaidehi, who are said to have been sincere believers in Amitāyus.

Urabe Gen-shin, entitled Ye-shin Sō-zu, was born in Taema, in the province of Yamato, and lived from the 5th year of Ten-kei to the 1st year of Kwan-nin (942-1017 A.D.). He studied the Esoteric and Exoteric doctrines of Buddhism under Ji-ye Dai-shi who lived then in the temple on Mount Hiyei, and was famous both in learning and in morality. Being disgusted with the general corruption of the priests in his time, he separated himself from their worldly community and spent a calm life in the temple Ye-shin-in at Yo-gawa, northern side of Mount Hiyei, where he devoted himself exclusively to the investigation of the Mahāyāna and Hinayāna schools and also to the publication of its result. At that time there was a learned priest called Kaku-un in the temple Dan-na-in, with whom he entered into a serious dispute about the dogmas of the Ten-dai sect, which ended unfortunately in the disagreement of both, and henceforth the dogmatical system of that sect became divided into two schools of Ye-shin and Dan-na. He was profoundly learned and highly virtuous, and at the same time was distinguished in his modesty and piety. He published a treatise entitled 'Ōjō Yōshū' (Essay on the Birth in the Land of Bliss). Through his whole life, he prayed to Amitāyus with a sincere desire to be born in Sukhāvati. Even at the very moment of his death, he continued still to call on the name of Amitāyus and faintly uttered with his last breath the formula 'Namo' mīlāyushe Buddhāya.' A priest like him is indeed a typical Buddhist.

He is also well known in the history of art in the Fuji-wara period—which corresponds to the 11th century of the Christian era—as an excellent artist both in painting and in sculpture of sacred personages. Among many paintings ascribed to him, one can scarcely find any others besides the present one so dextrous and so elegant, presenting the sublime and graceful character of Amitāyus and Bodhisattvas, in such perfection that one will be filled up at a glance with the impression of great mercy and sympathy of the Buddha. The feature of the mountain shows in itself also a sign of meekness combined with an unspeakable artistic taste. Such a wonderful accomplishment can be produced by no other means than only his constant contemplation ('Samādhi') on Amitāyus.





阿彌陀如來木像 傳惠心僧都作

(身長四尺六寸五分)

京都東山淨土宗鹿谷法然院藏

阿彌陀は山越如來畫の處に記さ、如く西方に淨土を建立し念佛の衆生を攝取する佛なるが觀無量壽佛經には往生の行人を上品上上品中等の九品に分ちたれば佛工九種の像を造り之を九品の阿彌陀と稱す今この像の印相を見るに上品上の佛にして至誠心深心及び廻向發願心を起せる衆生を濟度する相なり。

淨土宗の祖法然上人長承二年―建曆二年即ち西曆一・三三年―一二二年の念佛法を弘通するや草庵を鹿谷に結び此像を安置し淨行を修せしが其徒住蓮安樂もまた此に六時禮讃を勤めたりといふ現今の寺は萬無心阿が建立せしものにして萬無寺を本稱とすれど廣く人口に膾炙せるは法然院といふ名なり慧心の繪畫に巧なることは彼の山越阿彌陀の像に由り彫刻に妙なることは此本尊に由りて之を知るべし世間には此像を凡二百年前の作ならん云ふものもあれど是恐らくば元禄時代西曆第十七世紀の終に佛匠弘教が觀經曼荼羅に因りて精緻なる裝飾を施せる天蓋寶座後光等を見て言を爲すものならん聖貌に至りては後人が手を加へたる痕なし此端殊嚴妙なる相好を見ん人は恐らく慧心の眞作なるを疑はざるべし。

THE WOODEN IMAGE OF BUDDHA AMITÂYUS.

BY YE-SHIN SÔ-ZU (ACCORDING TO A TRADITION).

(4 ft. 8 in. in height.)

IN THE POSSESSION OF HÔ-NEN-IN, KYÔTO.

(COLLOTYPE.)

As we have said in No. 8 above, Amitâyus or Amitâbha is believed to have his 'Land of Bliss' (Sukhâvatî) in the western quarter beyond the world, where he leads all those who believe in him and practise in accordance with his Law. In the Amitâyur-dhyâna Sûtra those who are in a position of being born in his Land are divided into nine grades (three subdivisions each in the high, middle and low grades). Accordingly Buddhistic sculptors represent the Buddha also in nine ways and the image here presented in colotype is the Buddha of the highest form of the highest grade.

Hô-nen, the founder of the 'Jô-do' sect (1133-1212 A.D.) built a temple, known as Hô-nen-in, at Shishi-ga-tani, in Kyôto, soon after he had begun to preach his doctrine of the 'Land of Bliss' and enshrined there the wooden image as the object of worship, which is said to have been carved by Ye-shin Sô-zu who was skilled in the sacred sculpture as well as in painting.

It is kept there still to the present day. While the tradition of that very temple assigns it to Ye-shin, some have expressed a doubt as to its genuineness though without any reasonable ground. The image is, on the whole, well-proportioned and well-finished; it has, in fact, no point in attributes, physiognomy and attitude to be blamed by us. We have no reason to question the correctness of the tradition just mentioned, before we have a negative proof.





善導大師厨子扉繪雲塗地金泥畫

筆者未詳

第一大勢至大自在王樂上陀羅尼の四菩薩

第二定自在王總識無邊身金藏の四菩薩

(尺約内二枚各開一尺八寸六分、横七寸八分)

京都東山淨土宗西山派大本山禪林寺藏

此厨子はもと阿彌陀佛のものなりしをいつの頃よりか善導大師西暦第七世紀に支那の唐朝に出で觀無量壽經の註等を著して念佛法を勸進せる高僧の厨子とせるなり扉の繪は觀自在等の二十五菩薩が微妙なる音樂を奏しつゝ念佛の行者を西方阿彌陀の淨土へ歡迎する相を畫けるなり第一圖中の身を屈して合掌するは大勢至腰鼓を撃つは大自在王天輪を捧ぐるは樂上舞踏するは陀羅尼菩薩にして第二圖中の天鼓を鳴らすは定自在王笙を吹くは總識雙掌を合する僧形は無邊身地蔵七絃琴を彈するは金藏菩薩とす凡歌舞の菩薩を畫くことは名工と雖頗る之を難んする所にして動もすれば嬌態に陥り易く然らざれば溫容を缺くこと多きものなるに此扉の菩薩は相好溫和にして面も嬌柔に流れず人をして容易に極樂世界の安穩快樂を推想することを得せしむ又金泥畫は別に一種の異彩を我國の繪畫術上に放たしむるものなるが其巧妙なること此扉繪の如きものあり以て世界に誇るに足らん但筆者は誰なるか詳ならざれど鑒識家が始めて畫所預となれる名匠藤原隆能堀河帝時代即ち西暦第十一世紀の終若くは土佐派の元祖なる土佐經隆高倉帝時代即ち西暦第十二世紀の終の間にせしものならんと云へり恐らくは然らん

PAINTINGS ON THE DOOR-LEAVES OF THE PORTABLE SHRINE OF ZENĐO DAISHI.

THE PAINTER UNKNOWN.

(Gold colouring; each, 1 ft. 10 in. x 9 in.)

IN THE POSSESSION OF ZEN-RIN-JI, KYŌTO.

(COLLOTYPE.)

1. Portraits of the four Bodhi-sattvas, Mahā-sthāma-prāpta, Mahēśvara-rāja, Bheshajyasamudgata and Dhāraṇi.
2. Portraits of the four Bodhi-sattvas, Dhyānēśvara-rāja, Guṇa-garbha, Ananta-kāya and Suvarṇa-garbha.

This portable shrine had formerly been for Amida's, and was made at an unknown time the shrine of Zendo Daishi (Shun-tao), who lived in the 7th century under the Tang dynasty of China and published a commentary on the Sūtra of Meditation on Amitayus and some other works also to propagate the doctrine of Sukhāvati (Land of Bliss).

The door-leaves of the shrine consist of six pieces which bore on them a painting of Avalokiteśvara's welcome to the worshippers to Amida's Land in the West, playing a celestial music with other twenty four Bodhi-sattvas, and of these six pieces only two are here produced. In the first one, the figure which bends the body forward and joins the hands together represents Mahā-sthāma-prāpta, that which beats a drum at the side, Mahēśvara-rāja, that which holds up a banner, Bheshaja-samudgata, and that which is dancing, Dhāraṇi Bodhi-sattva. In the second one, the figure beating a drum represents Dhyānēśvara-rāja, that which blows a wind instrument, Guṇa-garbha, that which appears in a priest-like feature and joins the hands together, Ananta-kāya, and that which plays a seven-stringed lyre, Suvarṇa-garbha Bodhi-sattva.

It is a very difficult task even for a skilful artist to paint Bodhi-sattvas in their celestial concert. It tends very often to spoil their sanctity, if not, to lose their gracefulness. These Bodhi-sattvas however are entirely free from these tendencies, keeping perfectly well their holy and merciful appearance, so that one can easily imagine, looking at the picture, an incomparably joyous and peaceful life in Amida's Land of Bliss. Moreover, these paintings are to be computed as best ones among those with gold colouring which hold an illustrious position in the history of Japanese art.

The artist who executed these is not known. Some connoisseurs consider that they might have been done by Fujiwara Taka-yoshi, Superintendent of Picture Hall, who lived during the reign of Emperor Hori-kawa (the end of the 11th century), while some other assume them to have been executed by Tosa Tsune-taka, the founder of the Tosa school, who flourished during the reign of Emperor Taka-kura (the end of the 12th century). The latter assumption is very probable.

[illegible]

瀝一室自許！
謝靈運彭越良金甌の四苦句
瀝一入卷手大白并藥土訓羅鼠の四苦句

肇濟水經

THE PAINTER UNKNOWN

(c) 10×10 min: each 1 ft. to 1 in.

IN THE POSSESSION OF SEN-RIN-IL KYOTO.

COLLTYPE

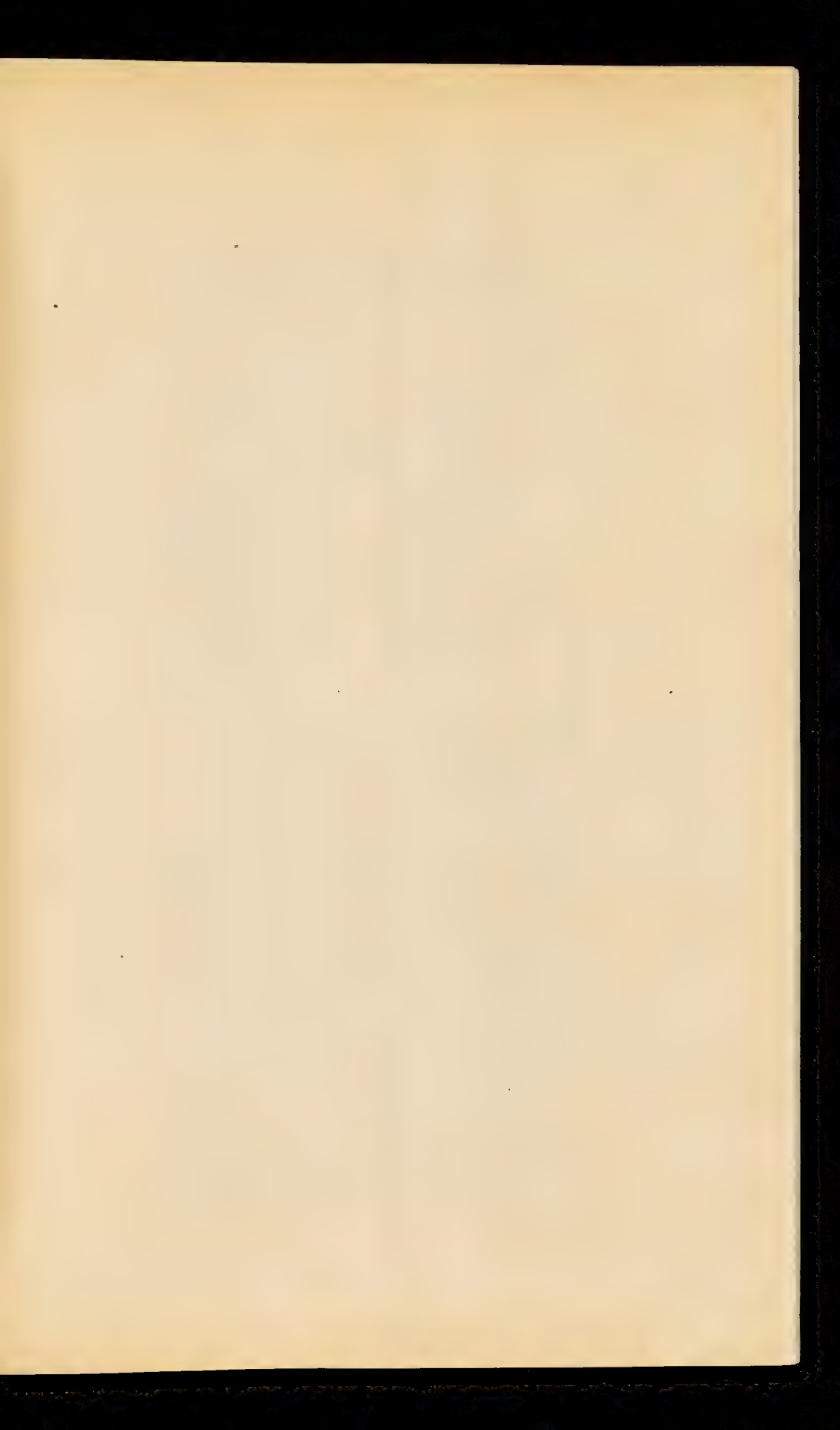
1. Bottles of the four Rohitattas, Mahāsthāna-pāṭha, Mahābhārata-jāṭa, Mahābhārata-jāṭa, and Mahābhārata-jāṭa.

This notable article had formerly been for Andrews, and was made at an unknown time the shirt of Sando Dajishi (Shin-ai-ko) who lived in the 7th century under the Tang dynasty of China and published a commentary on the Sutra of Meditation on Amitayus and some other works also to create the doctrine of Sukhavat (Land of Bliss).









筆者未詳

第二、千手觀世音

第五、準胝觀世音

（各幅、豎四尺九寸、橫三寸一分）

第一聖觀音は阿彌多羅延又は天慈觀自在と稱し、俄鬼界の三惡盛害苦を破摧せんが爲めに親自在が現身せるなりといふ其頂上の寶冠には本佛阿彌陀の像を飾り、身は白肉色、左手の赤蓮華は定を表し、右手の紅蓮華は慧を表し、救世愛敬の相ありとも又身は金色の如く圓光は熾盛なり、輕微細紅衣を披ひ、赤裙を著け、左手は臍に當て、未救の蓮華を執り、右手は胸に當て、華葉を開くの勢を爲し、定相に似すこと、此に出す圖は上記の二説を折衷して畫けたるもの、如く上部に懸けたる七如意珠の出現は未だ詳ならざれど、恐らくは毗盧尸尸棄、金鈴俱留孫拘拏、牟尼迦摩波、釋迦牟尼の七佛を表小せるものなるべし、此聖觀音の明現を記するに、身尊貴となり、業病を消除し、身手細軟となり、大福利を得、水火盜難を免れ、精神盛んになり、一切の煩惱を離れ、諸賢聖に密護せらるゝ等の二十種の功德を得、又臨終時に當りては聖衆の來迎を受ける等八種の善相を感得すと云へり。

りては、聖衆の來迎を受くる等、八種の善相を感得すと云へり。

第二千手觀世音は威は大悲觀世音とも云ひ、地獄界の三障を破壊する爲めに觀自在菩薩が變現せるなりと、千手の各掌裡に一眼ありて能く觀察し能く行動すといへば其力用の及ぶ所は連獄の一道に限ら

さるべけれど、暫く六観音を六道に配當して、然か云ふのみ、但千手千眼は肉眼にては見るべからず、又凡心にては想像すべからざるものなれど、強て人情に隨ふて、具體的とせるものならん、此像を始めて支那

に於て高きには武尊年間西暦六〇一年一六〇六年に唐朝に身寄りし中百歳の波羅門作羅多提婆とす然れども未だ人に崇敬せられざりしが貞觀年中西暦六二七年一六四九年に此像の功德を説ける梵本傳

面身に四十手、各手に一長を具し、洋主善度、目と茂かどあり、二十五の髪を青に染む、乃ち合子に、智照を見し、無曇一坂に入るとし、其時、光中より金色の一十五善願、沙汰し、その一々の善願に、頂上の一

所表は密に記けるものに合せり、
乃ち圖によりて各手
を左側を前より後
に數ふれば有清を著
天宮の主として改
正委員と爲し、
羽洋主として改
正委員と爲し、
今案三手全文の
五十五段に於て、
直に「直に」云々
とあり、此れは、
「直に」云々の力
息

を與ふる白蓮華手梵天に生ぜしむる殊勝天地中に種々茂盛せしむる寶髻手惡眼を辟除する撈拏手男女僕婢を與ふる玉環手兩難を裏ふ易知技手國語通鬼神を大する寶劍手善女二體生ぜしむる寶鬘手惡數

を伏する金剛杵手諸天鬼神を召呼する寶螺手速に佛道を生ぜしむる五色雲手菩提心を退轉せしめざる金輪手諸佛をして授手せしむる念珠手腹中の病苦を除く寶鉢手慈悲を以て衆生を覆護する錫杖手

生々佛邊を離れしめざる化佛十眼昭を光明ならしむる口輪手十方の如來速に來りて授記するを、示す頂上佛手、左右手合成あり、また、右側を前より後に數ふれば、十方の諸佛に而見せしむる紫蓮華手、苦、禪

龍王に換護せしむる鐵鈎手、十方の淨土に生ぜしむる青蓮華、手菓殻を熟せしむる餠桃子、大智慧を成就せしむる寶鏡手、一切の官難を遠くる鉄斧手、怖畏不安を除く施無畏手、善知眷屬を與ふる賢瓶手、安穩を

寶印手、寶貴顯達ならしむる寶印手、辨辭を巧妙ならしむる寶印手、惡障難を滅する白拂手、梵音を成就せしむる寶鐸手、多聞不忘ならしむる寶經手、功德寶貝を與ふる如意珠

了身を降伏する五部に三昧の功を授け、檀越の心願を遂げしむる爲め、佛金剛菩薩摩訶薩の五部に分ち各部に八手を配し序次に息災調伏増益敬愛鈐召の五法とする經も

[illegible]

面は忿怒の相右二面は白牙上出峰麁の相ありて共に青黒色を爲し苦後の一面は嫉惡大笑の相眞上の一面は如來相を示す又四尊中上上手は蓮華座に就り工定下下手は草鞋履の姿の工理と及

上手は念珠を持して、智を示し、下手は施無畏印を結びて、慈を表し、或は他の印を結ぶことあり、頭に髻冠を戴き、冠中に佛身を安置す。天衣上裳え、肩よ沙色にして、千葉の蓮華土に古左を甲して、夫坐す。さわり、今

この図は、一級に寫すべき十一面を本身の左右に各一面と、頂上に三級に分寫せり、其中本身の左右及び下級の中間を菩薩相、下級の兩端と中級の右側とを忿怒相、下級中央の兩側と中級の中央とを降魔相とす。

級の左側を暴惡大災相、上級を如來相とせり、但、身色、面色を同一肉白色とせる。出典は未だ詳ならず、此の十・面身はもと觀自在が釋迦佛の前に於て自己の心密語として發表し、且十一俱胝の如來も共にこの

密語を宣説するものにして之を信ずるものは水火盜病等に對し十種の勝利を得臨終時には三惡趣に墮落することを免かれ極樂淨土に生るゝ等の四種の益あることを説き又衆生の心に順求する

筑土並に掘土言ふは、朝自在に人々、閻界を及せんと現身せるものにして、天人丈夫體世有とて、或は貧賤菩薩とも云ふ經を見るに、四無相を求むる者は四臂の準、屈軼世音を觀すべし、六神通を求むる者は六臂の

[illegible]

佛象は河兩津如來にして上座に出見せるは龍婆口等名く七佛なる過去七佛なるを言する者もな成國區族の華を色くし着而て肉衣を衣ふたて見しに上座の佛を執りて佛光を

き、決定して、無上正眞道を成就すべし等と説けり。

第六如意輪觀世音は、或は大梵深遠觀世音ともいふ。是又、觀自在が天上界を化度せんと變現せるものにして、彼の廬山寺の木像の如く、二臂なるあり、又、世に出せるが如く、六臂なるあり、但、經に由るに、此菩薩の

身色は淺黃色にして、頂上の寶冠には化佛を飾るあり、飾らざるあり、六臂を前より數ふれば、左第一手は動かざる、光明山を按じ、以て、無顛動を成就せしむることを表し、第二手は淤泥に染まざる、速歩を採り、以て、無礙の速歩を成就せしむることを表し、第三手は、

て諸種の非法を淨盡する。ことを示し、第三手は煩惱罪障を摧破する寶輪を捧げ、以て、無上法を宣説する。ことを願はし、右第一手は思惟の頬を支へ、以て有情を愍念する。ことの深大なるを表し、第二手は如意

一切の点頤を満足せしむることを示し第三手は念珠を垂れ以て禽獸等の畜生の苦を度するに心を願はすこゝより又上記の六臂を横に數へて定慧理智定慧とし或は六臂の地獄餓鬼等の六

道に而して士の本心を生ずるに可き事なり。三立なくとも、自ら見せしむべきものあり。其の意は、
進んで己を磨くこと、退いて人を教ふこと、此の二つを以て己の徳を修めんとすべし。

[illegible]

此等の親戚の在りしは、有様な皮の衣を着て、腰に刀を懸け、馬に乗る。此等も互に其用意の飽くまで周密にして、着革の功且ならず、蓋し其真にて、忍谷玄と號せざること、さきより

に露むるを得べし。鑒識家は、此箇書を源平時代西暦第十二世紀に成りしものならんといへり。保存法宜きに適ひ、幅中に割著破裂の痕なきは、甚た好すべし。

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SIX FORMS OF AVALOKITEŚVARA (KAKEMONOS).

THE PAINTER UNKNOWN.

(Coloured; each, 4 ft. 9½ in. X 3 ft. ½ in.)

IN THE POSSESSION OF KYO-WŌ-GO-KOKU-JI (TŌJI), KYŌTO.

(COLLOTYPE.)

1. Ārya Avalokiteśvara (Ārya Tāra).
2. The Thousand-armed Avalokiteśvara (Sahasra-pāpa).
3. The Horse-headed Avalokiteśvara (Haya-grīva).*
4. The Eleven-faced Avalokiteśvara (Ekādaśa-mukha).
5. Cundī Avalokiteśvara.
6. Cakra-vartī-cintā-maṇi Avalokiteśvara.

1. Ārya Avalokiteśvara (Jap. Shō-kwan-on) is otherwise called Ārya Tāra or Mahā-karuṇika (the Great compassionate). This form of incarnation is generally understood to be the saviour of the world of the departed spirits (Pretas). In his left hand he holds a young lotus flower which he touches slightly with his right hand. On his head stands a small image of Amitāyus while over and above hang some seven wishing gems (Cintāmaṇi), as if they have been issued with the rays. These gems seem to represent the Buddhas of the past. Those who worship him with Dhāraṇī are said to become happy and prosperous, strong in mind, free from illness or any other troubles, and they are further promised with a welcome by Buddhas and their retinues when they depart from this world.

2. The thousand-armed Avalokiteśvara (Sahasra-pāpa, Jap. Sen-ju-kwan-on) is an incarnation as the saviour of hells (Naraka). He has three eyes (Tri-cakṣus) and a thousand arms (Sahasra-bāhu, of -bhujā) like God Śiva; again he is said to have thousand eyes, the palm of each hand being possessed of one, in which case he is further allied with Śiva whose epithet is also 'Sahasra-akṣa' of the same purport. His picture was first introduced to China by a Brāhman from Central India named Kōṭa-deva who came to China during the period of Wu-tuh (618-626 A.D.) but it did not become very popular until several Sanskrit texts on this form of Avalokiteśvara were translated into Chinese during the period of T'ing-kwan (627-647 A.D.). The forty hands we see about him hold some particular things, each conveying a special meaning to Buddhists. They are as follows:

- | | | | |
|--------------------------------------|--|---|-------------------------------------|
| 1. A red lotus. | 11. A diamond stake (thunderbolt, Vajra-kila). | 20. A purple lotus. | 29. A bow. |
| 2. A halberd. | 12. A conch-shell. | 21. A hook. | 30. A three-pointed pestle (stake). |
| 3. A white lotus. | 13. A coloured eloud. | 22. A vine lotus. | 31. A square jewel seal. |
| 4. A water pot. | 14. A gold wheel. | 23. A bunch of grapes. | 32. A brush of white hair. |
| 5. A jewel case. | 15. A rosary. | 24. A mirror. | 33. A bell. |
| 6. A sign board with a figure on it. | 16. A bowl. | 25. An axe. | 34. A sūtra (book). |
| 7. A jern-ring. | 17. A metal stick. | 26. A hand open in the way called 'abha yanda' (Bestowal of fortitude). | 35. A wishing gem. |
| 8. A branch of the willow tree. | 18. An image of Buddha. | 27. A Bhadra jar (Bhadra-kumbha) Co. 1 | 36. A skull. |
| 9. A sword. | 19. A representation of the sun. | 28. A vase. | 37. A hall. |
| 10. An arrow. | | | 38. A representation of the moon. |

An image of Buddha held with both hands.

One will notice that there are innumerable hands in the circle of rays. They are added in order to fill up the number of a thousand.

3. The third of the six forms of Avalokiteśvara is the 'Horse-headed' (Haya-grīva), the Saviour of animals who is sometimes appropriately called 'Simha-abhaya'. The 'Kakemono' is now lost and it can not be ascertained how he had been represented in the picture.

4. The Eleven-faced Avalokiteśvara (ekādaśa-mukha, Jap. Jū-ichi-men Kwan-on), the saviour of Asuras (evil spirits) is also called the Kwan-on of Great Splendour. He has eleven additional faces and four arms, three of which latter hold respectively a lotus, rosary and water-pot (Kundī). He has besides an open 'Abhaya' hand.

5. Cundī Avalokiteśvara, the saviour of human beings, is called in full the Saptakoṭi-buddha-mātṛ-cundī.‡ He has three eyes and eighteen arms which again remind us of the wife of Śiva, Goddess Durgā, who is called Tri-nayanā (Triocular) and Ashpaḍaśa-bhujā (Eighteen-armed). The eighteen arms are as follows:

- | | | | |
|---|--------------------|---|-----------------------|
| 1. A banner with a gem on its stick. | 5. A conch-shell. | 9. A hook. | 13. A rope. |
| 2. A jewel wheel. | 6. A neck-lace. | 10. A diamond stake (thunderbolt, vajra kila) | 14. A sword. |
| 3. A gold jar with the water of the Ganges (Bhadra-kumbha). | 7. A water-pot. | 11. An axe. | 15. A rosary. |
| 4. The Prajñā-parāmitā sūtra. | 8. A lotus flower. | 12. A Vipśpraka fruit (a citron). | 16. An 'abhaya' hand. |

The distortion of the fingers of both hands indicates that he is preaching the law.

The Buddha on his head is Amitāyus and the saints above him seem to represent the seven koṭis of Buddhas of whom he or rather she is said to be the mother. The benefits which accrue to those who worship him are severally described, but are here omitted altogether.

6. Cakra-vartī-cintā-maṇi Avalokiteśvara, the saviour of heavenly beings, is also called the Great Brahman of Depth and Distance and is here represented in his pondering attitude and with six arms.† He is Nyo-i-rin-kwan-on in Japanese. One of his hands supports his head while another presses on an Acala (a mountain of light as it is generally called). The remaining hands of him hold respectively a jewel wheel, a lotus, a rosary and also three wishing gems (Cintā-maṇi) from which his name is probably derived.

The painter of these Kakemonos is not known but it seems to be almost certain that he was an artist belonging to the orthodox Kasuga school. It is so careful and minute in execution, so firm and delicate in touch, all preserving a perfect harmony in effect among so numerous faces, hands and the things in possession. Connoisseurs generally assign these production to the Gen-pei period (12th century).

* Haya-grīva is a demon, a foe of Viṣṇu in India.

‡ Cundī is called a devi (goddess) in Nanjo's Catalogue No. 344. Goddess Durgā is sometimes called Kōti-śrī.

† Śiṣṭa bhujā (six arms) is an epithet of Durgā, wife of Śiva.

SIX FORMS OF AVAIKITEVARA (KAKEMONOS)

THE PAINTER UNKNOWN.

(Colours; each 4 1/2 in. x 2 1/2 in.)

IN THE POSSESSION OF KYO-WO-GO-KO-KU-I (TŌJI) KYŌTO.

(COLLOTYPE)

1. *Yūka Avaikitevara* (Yūka Tāra).
2. The Thousand-armed *Avaikitevara* (Sahasra-bhūja).
3. The Horse-headed *Avaikitevara* (Hasya-kṛm).
4. The Eleven-headed *Avaikitevara* (Ekādśa-mukha).
5. *Guṇḍi Avaikitevara*.
6. *Caṅka-avṛt-cint-maṇi Avaikitevara*.

1. *Yūka Avaikitevara* (Yūka Shō-kwan-on) is otherwise called *Yūka Tāra* or *Yūka-karṇika* (the Great compassionate). This form of incarnation is generally understood to be the saviour of the world of the departed spirits (Preta). In his left hand he holds a young lotus flower which he touches lightly with his right hand. On his head stands a small image of Amida whose white over and above have some seven white hair (Cintāmaṇi) as it they have been issued with the rays. These beams seem to represent the Buddha of the past. Those who worship him with Dharma are said to become happy and prosperous, stand in mind free from illness or any other trouble, and they are further promised with a welcome by Buddhas and their retinues when they depart from this world.

2. The thousand-armed *Avaikitevara* (Sahasra-bhūja) is an incarnation as the saviour of India (Nāraka). He has three eyes (Tri-cakṣuṣa) and a thousand arms (Sahasra-bhūja) or -bhūja like God Śiva; again he is said to have thousand eyes, the pain of each hand being possessed by one, in which case he is further allied with Śiva whose epithet is also 'Sahasra-akṣa', of the same import. His picture was first introduced to China by a Buddhist from Central India named Kṛṣṇa-dāsa who came to China during the period of Wu-t'ung (818-820 A.D.) but it did not become very popular until several Sanskrit texts on this form of *Avaikitevara* were translated into Chinese during the period of T'ang-k'ang (825-847 A.D.). The forty hands we see about him hold some particular things, each represented by a special meaning to Buddhists. They are as follows:

1. A lotus flower.	11. A thousand-armed, thousand-eyed, 7 days rain.	2. A lotus flower.	12. A lotus flower.
3. A lotus flower.	13. A lotus flower.	4. A lotus flower.	14. A lotus flower.
5. A lotus flower.	15. A lotus flower.	6. A lotus flower.	16. A lotus flower.
7. A lotus flower.	17. A lotus flower.	8. A lotus flower.	18. A lotus flower.
9. A lotus flower.	19. A lotus flower.	10. A lotus flower.	20. A lotus flower.
21. A lotus flower.	22. A lotus flower.	23. A lotus flower.	24. A lotus flower.
25. A lotus flower.	26. A lotus flower.	27. A lotus flower.	28. A lotus flower.
29. A lotus flower.	30. A lotus flower.	31. A lotus flower.	32. A lotus flower.
33. A lotus flower.	34. A lotus flower.	35. A lotus flower.	36. A lotus flower.
37. A lotus flower.	38. A lotus flower.	39. A lotus flower.	40. A lotus flower.
41. A lotus flower.	42. A lotus flower.	43. A lotus flower.	44. A lotus flower.
45. A lotus flower.	46. A lotus flower.	47. A lotus flower.	48. A lotus flower.
49. A lotus flower.	50. A lotus flower.	51. A lotus flower.	52. A lotus flower.
53. A lotus flower.	54. A lotus flower.	55. A lotus flower.	56. A lotus flower.
57. A lotus flower.	58. A lotus flower.	59. A lotus flower.	60. A lotus flower.
61. A lotus flower.	62. A lotus flower.	63. A lotus flower.	64. A lotus flower.
65. A lotus flower.	66. A lotus flower.	67. A lotus flower.	68. A lotus flower.
69. A lotus flower.	70. A lotus flower.	71. A lotus flower.	72. A lotus flower.
73. A lotus flower.	74. A lotus flower.	75. A lotus flower.	76. A lotus flower.
77. A lotus flower.	78. A lotus flower.	79. A lotus flower.	80. A lotus flower.
81. A lotus flower.	82. A lotus flower.	83. A lotus flower.	84. A lotus flower.
85. A lotus flower.	86. A lotus flower.	87. A lotus flower.	88. A lotus flower.
89. A lotus flower.	90. A lotus flower.	91. A lotus flower.	92. A lotus flower.
93. A lotus flower.	94. A lotus flower.	95. A lotus flower.	96. A lotus flower.
97. A lotus flower.	98. A lotus flower.	99. A lotus flower.	100. A lotus flower.

One will notice that there are innumerable hands in the circle of rays. They are added in order to fill up the number of a thousand. The third of the six forms of *Avaikitevara* is the 'Horse-headed' (Hasya-kṛm), the saviour of animals who is sometimes appropriately called 'Sinhā-sphya'. The 'Kakemono' is now lost and it can not be ascertained how he had been represented in the picture. The Eleven-headed *Avaikitevara* (Ekādśa-mukha) [Yūka Shō-kwan-on], the saviour of Asuras (evil spirits) is also called the Kwan-on of Great Splendour. He has eleven additional faces and four arms, three of which latter hold respectively a lotus, rosary, and water-pot (Kudṇi). He has besides an open 'Abhaya' hand. The *Guṇḍi Avaikitevara*, the saviour of human beings, is called in all the *Sōkyō* *Guṇḍi Avaikitevara*. He has three eyes and eighteen arms which again remind us of the wife of Śiva, Goddess Durgā who is called *Ti-nakṣa* (Tisācāra) and *Avaiṣṭa-phya* (Eiṣṭa-phya). The eighteen arms are as follows:

1. A lotus flower.	9. A lotus flower.	17. A lotus flower.	25. A lotus flower.
2. A lotus flower.	10. A lotus flower.	18. A lotus flower.	26. A lotus flower.
3. A lotus flower.	11. A lotus flower.	19. A lotus flower.	27. A lotus flower.
4. A lotus flower.	12. A lotus flower.	20. A lotus flower.	28. A lotus flower.
5. A lotus flower.	13. A lotus flower.	21. A lotus flower.	29. A lotus flower.
6. A lotus flower.	14. A lotus flower.	22. A lotus flower.	30. A lotus flower.
7. A lotus flower.	15. A lotus flower.	23. A lotus flower.	31. A lotus flower.
8. A lotus flower.	16. A lotus flower.	24. A lotus flower.	32. A lotus flower.

The Buddha on his head is Amida and the saints above him seem to represent the seven Koṭi of Buddhas of whom he is farther said to be the mother. The pedestals which serve to those who worship him are separately described, but here are omitted altogether. The *Caṅka-avṛt-cint-maṇi Avaikitevara*, the saviour of heavenly beings, is also called the Great Bhānu of Death and Distance, and is here represented in his pontifical attitude and with six arms. He is *Yō-in-kwan-on* in Japanese. One of his hands supports his head while another presses on his Asura (mountain) right as it is generally called. The remaining hands of him hold respectively a jewel wheel, a lotus, a rosary and also three wishing rings (Cintā-maṇi) from which his name is broadly derived. The painter of these *Kakemonos* is not known but it seems to be almost certain that he was an artist belonging to the author's Kanazawa school. It is so calm and minute in execution, so firm and delicate in touch, all preserving a perfect harmony in effect among so numerous faces and the figure in possession. Connoisseurs generally ascribe these productions to the Gen Eitoku (1569-1590).

* 11. *Yūka* is a form of the *Yūka* in India.
 * 12. *Yūka* is a form of the *Yūka* in India.
 * 13. *Yūka* is a form of the *Yūka* in India.
 * 14. *Yūka* is a form of the *Yūka* in India.















中釋迦牟尼佛

右、普賢大士

京都紫野臨濟宗大本山大徳寺藏

釋迦牟尼佛の中印度迦毘羅城の轉世として王國檀羅淨城の太子と生れ、十九歳にして出家し苦行多年の後三十歳の時に首領大導師の姿となり、佛を覺證し、爾來五十年間恒河の流域に大小乗教を宣説して、遂に中印度の法王となられ、佛の御遺教に於て入滅せりと傳へたる此佛は實に今に至るまで、中印度の法王として二五百年の長時にして印度支那朝鮮日本及び中央亞細亞の諸國に生息せる無数の人類を濟度し其教化は遠く亞非利加之北部歐羅巴の東部にまで光被り其入滅年代に就きは五十五餘種の異説あるは日本に於て尤も前第三世紀西曆紀元前第四十世紀といひ或は紀元二世紀の終西曆紀元元前第三世紀の終といふ未だ一定せず、に拘へるは嗣は釋迦世の古吉祥寺につける菩提樹下の金剛座に座して無上正眞道を證悟し解脱の法樂を享けつゝ、然れども其形相なり

父阿闍梨路略文殊は金剛部經に譯して妙吉祥或は妙德といふ法師の居士に
て、又師範の法師なる支那宗匠と同體と成ける經文あり又この居士は能信信
の心力或は了解力を人格を以て表顯せる五體善形を現じて三世諸佛を
身の居士といへば或はこの身相嚴整なる五體善形を現じて三世諸佛を
母得たることを示し或は此國の如く白衣童子の相を爲して大乗教の宣布
者たることを表するも更に怪むに足らずこの右手を擧ぐるは是說法師顯
の相にして左手の如意は自家の權能の無限なることを示しその獅子に
は獨歩無畏にして一切の怨魔を降伏するを影さしめん此居士に
は我は類に隨ふて世俗を引接し普提の正見正受を發さしめんなり發空
言せるも愛念誦曲せん者も輕慢疑感妄安せん者も厭離せん者も發生
賊を行はし者も時或又は破破せん者も地獄等の五趣に生れたる者も惡口
賊の十惡を造りし者も或は破破せる者も緣なき者も皆同く普提心を發さし
んといふ大顯ありて大乗佛教徒は深く之を崇敬せしむ

普賢三曼陀陀陀囉もまた大乗佛の居士にして其相相には大日等の五法身佛
を飾せる寶冠を戴き右手に劍を執ち左手に施願の印を結べるあり或は
右手に佛を押へて慧を金剛鈴を握るも執りて定を示せるもあり又或は
白手に五股斧左手に金剛杵を握るも其の身色の色は白肉色なり或は
白銀なるあり水精なるあり又真金色なるありに、に攝けるものには
白金色の法華三昧の護持者として手に妙法蓮華經を續き六牙の白象に乗じて
現身せる相相れば三輦の書を連接するところは深遠なる大乗教の始終を綜
該せるものなるを供養する樂具には普賢身を成就すれば自在に無量の世界
間に來往して諸佛に供養する愛敬壽命共に極まり無盡の有情を利益して
身處過那那等といふと説くべき重寶の法を尊ねれば大日如來の自性法身
應に緣に觸れ種々の身相を現じて有情を化益せることは奇とするに足ら
ざるなり

大德寺の相傳には此書を狩野派の始祖勢勢享德二年一延徳二年即ち西曆
一四五三年一四九〇年の章とすれど鑒圖家は多く之を彼の作とせしむし
て彼の時代以前の名工の遺物ならんといへり其筆勢の溫雅にして端正なる
は宋元支那時代の名作に匹敵すべ

BY KANÔ YÛSEI (ACCORDING TO A TRADITION).

(Coloured; each 4 ft. 11 in. \times 2 ft. 10 in.)

IN THE POSSESSION OF DAI-TOKU-JI, KYÔTO.

(COLLOTYPE.)

1. Śākyamuni was born as the heir apparent to Sudhodhana, king of the Śākya race in Kapilavastu, N. India. At the age of nineteen, he abandoned his home and went into the Himalayan forest where he lived under some Rishis (seer) practising austerities. When he was thirty years old, suddenly he came to the thought that what he was hitherto practising was not the way to the truth which he was seeking, and subsequently he gave up the religious practices, came out from the hermitage and sat down under the Bodhi tree at Gayā absorbed in meditation on the goal he was to reach. Before long, he came to understand the origin of suffering and the way of doing away with the suffering state, the highest knowledge (Bodhi) in virtue of which he became a 'Buddha' the 'Enlightened'. Henceforward he was engaged in preaching his doctrine in the valleys of the Ganges. He died, or, to use the Buddhist expression, entered into Nirvāṇa, when he was eighty years old, at Kāśinagara, a small country town inhabited by the Malla race. During almost 2,500 years since his death, he continued to be the central figure of religious belief: first in India and in the neighbouring states, and then in Tibet, China, Mongolia, Corea and Japan.

The picture before us is meant to represent the Buddha who has just attained to the perfect enlightenment sitting on the Diamond throne in his silent enjoyment of his intellectual success.

2. Mañjuśrī is said to be a Bodhi-sattva in the spiritual body and a personification of the power of apprehension. A Bodhi-sattva in the spiritual body can be represented in any way. Here we see him as a youth in white dress riding on a lion. The right hand raised indicates that he is about to preach the law, and the Baton held in the left hand is the sign of his infinite power and lastly his riding on a lion means that he is absolutely fearless and capable of subduing all demons. He is worshipped by the Buddhists of the Mahāyāna school on account of his ten great vows in which he expresses his wish of saving all beings who come into contact with him.

3 Samantabhadra, a Bodhi-sattva also in the spiritual body is represented in several ways. Here he is seen with the Saddharma-puṇḍarīka Sūtra ('Latus of the True Law') in his hands, riding on a white elephant with six tusks. All this indicates that he is the patron of the Saddharma-puṇḍarīka and therefore a saint peculiar to the Mahāyāna. The true nature of Samantabhadra is said to be the Buddha Mahāvairocana or it is believed to be the Tathāgata-garbha ('Embryo of Buddha') which all beings are supposed to possess. He would therefore come into manifestation whenever an opportunity presents itself, in order to benefit and deliver all beings.

According to the tradition of Dai-toku-ji, the above three 'Kakemonos' were painted by **Kanō Yūsei**, (1453-1549 A.D.), but some critics are against that tradition and think that these may be the art-relics of a famous painter before Yūsei. At any rate, it must be the works of a master hand, the use of the brush being gentle and strict, and it can fairly be compared with the paintings of the Sung and Yuan dynasties, the Renaissance period of Chinese art.

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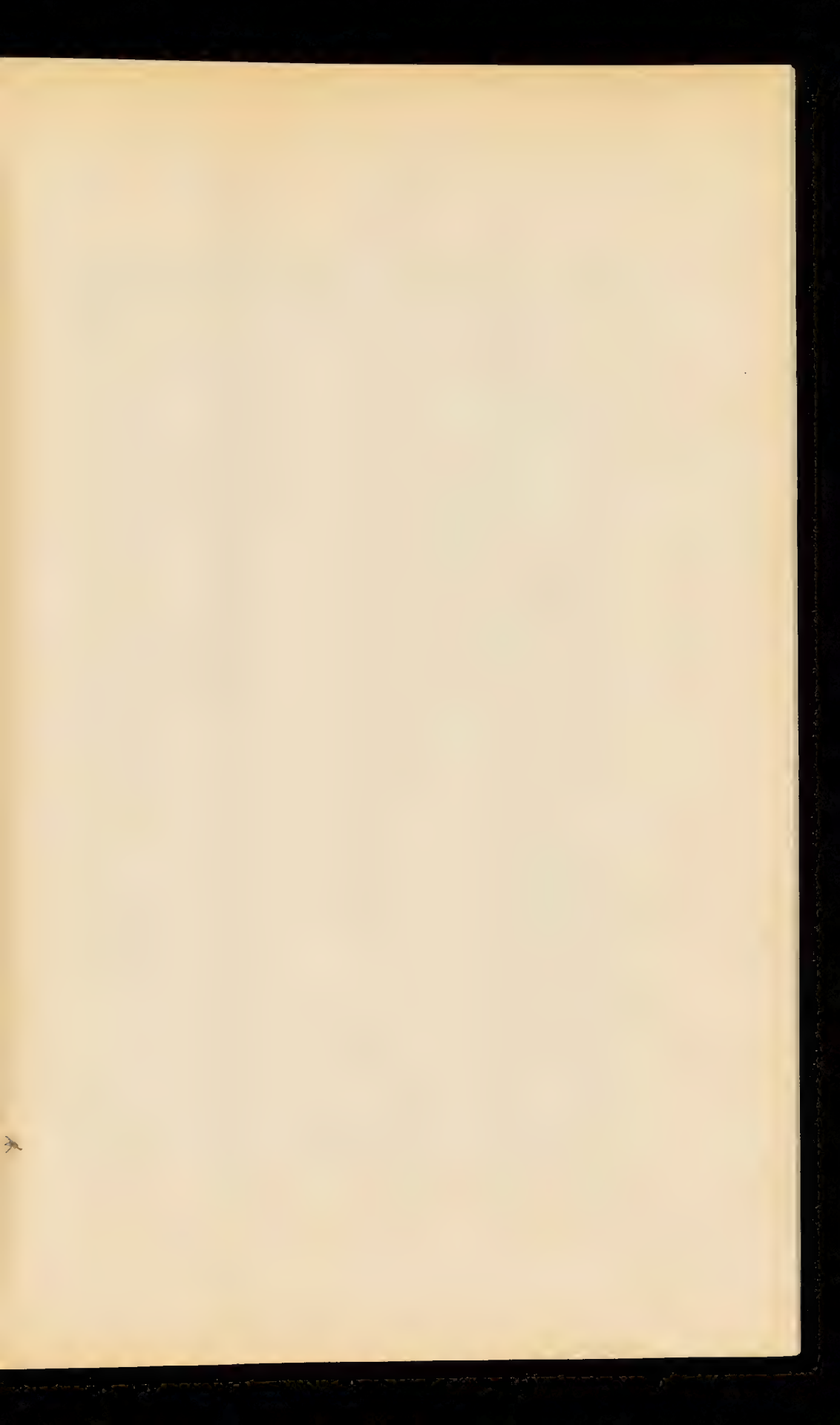
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達磨德山臨濟畫像二幅對紙本墨色 曾我蛇足筆

中達磨大師 左德山師師 右臨濟師師

(中軸二尺三寸三分 横一尺三寸二分 左右各二尺三寸 横一尺二寸八分)

京都紫野臨濟宗大徳寺塔頭養徳院藏

達磨具には菩提達磨大師は南印度香至國王の第三子とされ佛法第二十祖般若多羅に嗣ぎて第二十八祖となりしが多羅の遺旨に遵ひ支那に來り義學の徒漸く佛教を辨難ならしめし時に當り不立文字直指人心見性成佛の宗風を宣揚すべき基を造り支那禪宗の初祖とされり彼曾我金陵江蘇省に迎へられ後朝の武帝に應答して契はざりしかば厭然去りて北魏の嵩山河南少嶺寺に入り壁に面して默坐せしこと凡九年なりしとき後法を慧可に傳へて大同元年西曆五二五年に没せり時人彼を雙鶴棲巖門と稱し又其眼晴の碧なりしより碧眼胡僧とも呼べりとこの圖は彼が當時支那の南部を、統して勢威赫灼たる武帝に對し不識と一喝せたる氣魄を描きて紙上に躍如たらしむ。

德山姓は周名は宣義支那劍南四川省の人金剛般若に精通し之を西蜀四川省の西北部に傳せり偶江南浙江省附近に不立文字の禪宗興り講學を排すること盛なりと聞き之を破難せんと彼地に赴きしが途にして一老婆の爲めに屈せられ龍潭浙江省の崇信に歸し講經習律の業を棄て、其錯謬を受け遂に禪宗の一大師家となり唐朝の咸通六年西曆八六五年壽六十八歳にして開棧の地なる澄陽湖南省に没せり唐帝諡を贈りて見性大師といふ聞く德山人を陶冶せんとするや先棒を喪せしむるを例とせりと此圖は彼が棒を収めて他の舉措を凝視する狀を描き出せるものにして風規孤峻淡泊し難きの觀あり。

臨濟姓は別名は義玄支那曹州南華山東省に生れ黃檗江西省希運の法嗣として大に達磨の遺風を宣揚し臨濟宗の祖となれり傳に曰く一毫の臨濟縁は恰も是天に倚るの長竪にして佛魔一齊に頭を潜ひて其揮掃掃滅迎へ近くべからざるものあるより時人彼を臨濟將軍と呼べりとど彼は唐朝の咸通八年西曆八六七年に没し唐帝より臨濟大師と諡せらるる聞く彼の人を稱する必ず先づ喝せりと此圖は彼が棒を握しして大喝する相を寫出するに恰も地に躍する金毛獅子の如く觀る者をしつて覺えす身心を戰慄せしむ。曾我蛇足臨仁時代即ち西曆第十五世紀の央は越前土人の如く畫を京都相國寺の僧閑文に學び後別に一機軸を出せり其落筆は粗なれども氣韻蕭疎若想像府を以て稱せらるる但彼の作中には、師閑文のものに匹敵すべき細畫もありといへど其長所は人物畫にあるが如し彼が達磨を畫くに德山臨濟を寫せる筆法を用ゐず温端著實を主としたるが如きは偶以て其人物畫家の巨擘たるを證するに足る。

DARUMA, TOKUSAN AND RINZAI (THREE KAKEMONOS),

BY SOGA JASOKU.

(1. 2 ft. 3 in. x 1 ft. 3 in. 2 and 3. 2 ft. 11 in. x 1 ft. 3 in.)

IN THE POSSESSION OF YÔ-TOKU-JIN, DAI-TOKU-JI, KYÔTO.

(COLLOTYPE)

1. Daruma or Bodhidharma, the third son of a king of Hsiang-chi (Southern India), is the twenty-eighth Indian Patriarch of Buddhism, who succeeded Prajñānā the twenty-seventh. Following the last will of his predecessor, he set out for China, and laid there the foundation of his new doctrine, when the scholiasts began to corrupt the genuine teaching of Buddhism. Consequently, he was venerated as the founder of the 'Zen' (Dhyāna, meditation) sect in China. In his doctrine, it is maintained as principle not to be bound by the words of scriptures, but to penetrate immediately into one's own heart and to attain Buddhahood by knowing what is man's nature. Emperor Wu of the Liang dynasty met him once at Kin-ling (in Kiang-su), and inquired him of his doctrine. Seeing, however, that the Emperor could not agree with him, he left him instantly, and went to the temple 'Shiao lin-su' on the mount Sung of northern Wei (in Ho-nan), where he remained engaged in silent meditation for nine years, constantly gazing at the temple-wall. Thenceforth he was known as 'the Wall-gazing Brahman' (Pih-kwan Po-lo-men), and also as 'the green-eyed foreign priest' (Ph-yien hu-seng), because he had green eyes. Later on he transmitted his doctrine to Hui-ko and died in the first year of the period of T'ai-tung (535 A. D.).

The present 'Kakemono' of Daruma shows perfectly well his courageous spirit, by which he did not hesitate to speak against Emperor Wu, who was then the mighty conqueror over southern China, and to answer him decisively: "I know not!"

2. Tokusan (Ton-shan), whose secular name is Chü Shuen-kien, was a native of Chien-nan (in Ssu-chuan) in China, and an excellent scholar of the doctrine of the Vajra-chedikā-prajñā pāramitā-sūtra, which he propagated in W. Shu (North-Western part of Ssu-chuan). Being informed that the 'Zen' (Dhyāna) sect of Daruma was flourishing at Kiang-nan (near Cheh-kiang), a sect which strongly rejects the study of scriptures, he left his place to go there in order to frustrate it. On his way, he met an old woman, and had to yield to her in a religious talk. Whereupon, he went to Lung-tan (Cheh-kiang), followed the teaching of Tsung-shin, wholly abandoning the study of scriptures and precepts, and became finally a great teacher in the 'Zen' (Dhyāna) doctrine. He died in the sixth year of Shien-tung (865 A. D.), aged sixty-eight, in his calm dwelling at Li-yang (Hu-nan). Emperor Li-tung of the Tang dynasty conferred upon him the posthumous title 'Chien-shing T'ai-shi' (great teacher who penetrates the nature of man). It is said that he used to beat with a stick a person, whose character he was about to improve.

The present 'Kakemono' of Tokusan, in which he is painted in a state of gazing at the attitude of a person, holding a stick in his hand, fully indicates his sharp-looking and undisainable feature.

3. Rinzai (Lin-chih), whose secular name is Ching I-shan, was born in Nan-hua of Tsoo-chou (in Shan-tung) in China. As the religious successor of Hui-yü of Hoang-pih (Kiang-si), he earnestly propagated the doctrine of Daruma, and finally became the founder of the 'Rinzai' sect. It is said that a volume of 'Rinzai' analectics has such power as a formidable dagger suspending in the sky, before which all demons conjointly surrender. He was full of dignity and awe-inspiring, and was called 'Marshal Rinzai.' He died in the eighth year of Shien-tung (867 A. D.). The then ruling Emperor Li-tung conferred upon him the posthumous title 'Hui-chao Shan-shi' (a Dhyāna teacher of Enlightening Knowledge). It is said that he used to make a loud utterance first, when any person came to see him.

The present 'Kakemono' of Rinzai paints him in a state of making a fist and uttering a loud voice. Here he appears just like a furious lion gazing at his prey, and gives a feeling of awe and terror.

Soga Jasoku, the painter, lived in the Ōnin period (middle of the 15th century), and belonged to the warrior class. He learnt the art of painting from Shūbun, a priest of the 'Shō-kokuji' temple in Kyōto. Later on he has shown a new and independent style of his own, and is noted for the grotesque and magnificent characteristics of his picture. There are, however, such fine and delicate pictures among his productions, which may be equally appreciated with those of his master, but his pre-eminence must be in the portrait-painting. When he painted the portrait of Daruma, he did not apply to it the same style as that used of Tokusan and Rinzai, but made it his design to depict above all the meekness and earnest character of the former. Such keen attention in his painting proves sufficiently well that he is one of the greatest portrait-painters of Japan.









融通念佛縁起畫卷紙本著色 春日行秀筆

二軸中の一段 各軸長六丈三尺餘、幅一尺一寸五分

京都嵯峨浄土宗淨涼寺藏

融通念佛は聖應大師良忍延久四年（長承元年即ち西暦一〇七二年）一三二年が華嚴法華の二經に由りて彌陀の念佛法を弘通し一行と一切行とは融通無礙にして一人の唱ふる念佛は衆人に邊通し衆人の唱ふる所は一人に融攝して其功德利益は無邊なりと説ける一の宗義なるが彼は之を以て所在の貴賤男女に勧進し日々佛名百回を唱ふことを約せしめ其名を名帳に記入して利益を得せしめたりといふ天治元年（西暦一一二四年）鳥羽帝も皇后貴嬪と共に此會員となり給へりと云へば當時其宗義の京畿附近に流行せしこと知るべしこゝに出す圖はこの念佛法宣弘の始終を描ける畫卷の一段にして良忍が鳥羽帝の勅を奉じて御諱を名帳に記入する所とす。

春日行秀永享年代即ち西暦第十五世紀は犬和畫の名手にして父土佐行廣土佐光顯の長子永春次子寂濟三子栗田口隆光及び永春の子光國と共に此念佛縁起を畫けり大和流の古畫には作者の款を存するもの極めて少く隨て名品と雖正確なる傳來又は鑑識家の評定に由らざれば其誰なるやを知る能はざるもの多し然るに此畫卷は上記六人の妙工各得意の腕を揮ふて描き成し且各段皆款あれば吾人は之に由りて同一史畫中に同一時代の名匠の筆蹟を明確に觀るを得るなり此圖を畫ける行秀の筆が如何に優長の中に巍然とし動かすべからざるものを有するかはこれを觀者の眼識に委せん。

THE HISTORICAL PICTURE OF YŪDZŪ-NENBUTSU (A PORTION OF ONE OF THE TWO ROLLS).

BY KASUGA YUKI-HIDÉ.

(Coloured, 63 ft. 5 in. x 1 ft. 1½ in.)

IN THE POSSESSION OF SHŌ-RYŌ-JI, SAGA, KYŌTO.

(COLLOTYPE.)

Yūdzū-nenbutsu is a sect belonging to the Sukhāvati ('Land of Bliss') school of Buddhism founded by a priest Riō-nin, known as Shōwa-Dalshi (1072-1132 A.D.). He believed in the doctrine of universality with regard to the merit of repeating the Buddha's name. According to him, religious merits can be obtained by an individual for the good of the world as well as for himself, in short, in virtue of one's religious merit, another can be saved and made to gain a good result in the life to come.

He used to persuade his followers to repeat a hundred times a day the name of the Buddha Amitāyus for the benefit of others, and those who promised to do so had to put their own names in an album kept for this purpose. The Emperor Toba together with the Empress and the court ladies was converted to this sect in the first year of Ten-ji (1124 A.D.), and it became very popular in Kyōto and the adjoining places.

The picture presented here is a part of the rolls upon which the history of the propagation of the sect is drawn and represent the founder writing the Emperor's name in his album by the command of the latter.

One of the two rolls contains nine sections of such historical events as above while the other consists of ten such sections.

Kasuga-Yukihidé (15th Century A.D.) was a distinguished painter of the Yamato school. He painted these rolls with Tosa Yukihito, his father, Tosa Naga-haru, the eldest son of Mitsu-aki; Yasu-nari, the second son of the same, Awata-guchi Taka-mitsu, the youngest son and Tosa Mitsu-kuni, son of Naga-haru.

In the old pictures of the Yamato school, the name or seal of a painter is rarely found with, and even in case of a famous production, we have no other means of ascertaining the artist except by the knowledge of an expert. But in the rolls in question each section bears the sign of its own painter, thus serving as fine specimens of the genuine productions of the six celebrated artists of the school. Inspectors will recognize the gentle but strict style of the famous Yukihidé in the picture here produced.

中に勝然と便にすべしとのを注するや此の勝然と勝答の相照に參
到の矛盾を困難に難とす併ながら我國を衡するに於ての矛盾は獨異の
辭を類し且各別背離は其の吾人おさし由ふと同一集書中二同一辭の
を斷じたるものとを參し然るに此書等におさし由ふ六人の教工吾等異の詞を断じたる
て吾品を撰し難むの辭を又此種無稽の確言に由るは其の甚難なるやと感嘆
念頗駭然と蓋むに大味詠の古書における類を尋るものと雖もたゞ類
に違ひ關の是千本亦た千本別三千葉出刊刻或は本卷の千五圖と共に此
端日計卷本卒半升明と西曆癸丑正月號刊大味詠の卷なりとて父子對校

[illegible]

二、薛中①一遇（香艸長六丈三寸餘，望斷一只一廿正食

蠅蠅念時難賦畫卷(據本著色) 春日行衣卷

BY KASUGA YUKI-HIDE.

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IN THE POSSESSION OF SHÔ-RYÔ-11, SAGA, KYÔTO.

(COLLOTYPE.)

Yōshū-narabishi is a sect belonging to the Shintōhwa (Yama no Hime) school of Buddhist thought by a priest Kōnin, known as Shōwa Dōshin (1073-1132 A.D.). He believed in the doctrine of universality with regard to the merit of repenting the Buddha's name. Accordingly, repentance merits can be obtained by an individual for the good of the world as well as for himself, in short, in virtue of one's religious merit, repentance can be saved and made to gain a good result in a day to come.

He used to purchase a lot of woodwork to repair a hundred times a day the name of the Buddha's universality for the benefit of others, and those who promised to do so had to put their own names in an album kept for this purpose. The Emperor Toba together with the Empress Jitō and the crown prince were converted to this sect in the first year of Tenji (712 A.D.), and it became very popular in Kyōto and the surrounding places.

The picture presented here is a part of the rolls upon which the history of the propagation of the sect is drawn and represents the founder writing the Emperor's name in his album by the command of the latter.

One of the two rolls contains nine sections of such historical events as above while the other consists of ten such sections.

Yasugae-Yakushi (11th Century A.D.) was a distinguished painter of the Yamato school. He painted these rolls with Tōsa Yūkei, his father, Tōsa Nagahara, the clerk son of Mōshō, Yūki, Yama-no, the second son of the same, Awatsubo-Takamichi, the youngest son and 10th Mōshō, son of Yūkei.

In the old pictures of the Yamato school, the name or seal of a painter is rarely found with, and even in case of a common production, we have no other means of ascertaining the artist except by the knowledge of an expert. But in the rolls in each section near the right of its own painting, there is written as the genuine production of the six celebrated artists of the school. Unluckily, we are overlooking the royal and clerical seals in the picture but introduced.



鳥獸戲畫紙(本墨色) 鳥羽僧正覺猷筆

四軸中の二段

(各軸長三丈七尺餘、縦幅一尺)

京都嵯峨尾真言宗高山寺藏

覺猷天喜元年(保延六年即ち西暦一〇五二年)一四〇年は源隆國の子にして京都に生れ大僧正覺圓の弟子となり天台宗の解行を學び遂に天台第四十七世の座主三井寺の長史大僧正となれり嘗て鳥羽京都の南に居りしに由り人呼んで鳥羽僧正といふ僧正道餘に佛畫人物畫鳥獸畫等を拙きしが就中其滑稽畫は直に意を寫して形似を求めず奇想天外より舊ち來りて變態百出し觀るものをして欣賞指く能はざらしむ彼は宗教上に於ては記すべき程の功績なかりしが其畫に至りては天稟の機智を倣過なる技能上に顯はし大和書派の一偉人と仰がれ巨勢金岡清和帝時代(醍醐帝時代即ち西暦第九世紀末)第十世紀初の壯麗な、藤原信實(治承元年)文永二年即ち西暦一一七七年一、二六五年の靈妙との間に在りて其關鎖とも見るべき地位に立てり諷刺畫に至りては實に百世の模範にして三尺の童子と蝶鳥羽畫の名を知らざるものなし此に出ず圖は鳥獸遊戲圖(卷四軸あり)の一分なり世間彼の畫と稱するもの少からざれども此圖卷の如く傳來の確なるはなし但この圖は彼の作中に在りて筆態の豪ら狂ならざるものなり

A FANCY PLAY (A PORTION OF ONE OF THE FOUR ROLLS).

BY KAKU-YŪ (TOBA SŌ-JŌ).

(37 ft. 9 in. x 1 ft.)

IN THE POSSESSION OF KŌZAN-JI, TOGA-NO-O, KYŌTO.

(COLLOTYPE.)

Kaku-yū, the painter (1053-1140 A.D.) was a scion of the Minamoto family, and a disciple of Kaku-yen (the high priest of the Ten-dai sect) from whom he learnt both the doctrines and religious duties. Afterwards he became the 47th patriarch of the sect and at the same time the chief priest of the temple Mit-dera in Ōmi. At a time he lived at Toba (south of Kyōto) and was known as Toba Sōjō ('Bishop of Toba').

He devoted himself principally to the painting of Buddhistic saints and other personages, and also of birds and beasts. He excelled, among others, particularly in humorous paintings in which he did not strive to imitate real objects, but simply manifested his satiric dispositions and executed them to such a wonderful perfection that one can not cease admiring at his ingenious designs and their free application.

Towards his own sect, he did not leave much merit to be described here, but his keen intelligence which is shown in his marvellous capacity of painting made his name pre-eminent in the history of Japanese art, holding a position just like a connecting link between the gorgeous and dextrous style of Kōzō Kanaoka (lived during the reign of the Emperors Sei-wa and Dai-go i.e. from the middle of the 9th century to the beginning of the 10th century), who is regarded as the founder of the Japanese painting, and the liberal and capricious style of Fujiwara Nobuzanē (1177-1265 A.D.).

His pictures, Toba-yé as they are called, are still at present perfect models of the caricaturists, though much has been destroyed by the new 'Punch' style, which aims at a pictorial criticism of public events. Even the children appreciate those pictures which are drawn after his style, as it is mainly built up in giving expression to one's feelings or in exaggerating a particular point of physiognomy. The four rolls, a portion of which we have before us, consist of the pictures of birds, beasts, etc., playing together comically, but we have produced here only the commencing parts of the first two rolls. Though we have a number of paintings which are supposed to have been painted by him, his real productions are very few among them. The present rolls, however, assume the highest position among those which are considered until now to be his genuine and authentic paintings.

鳥羽會堂演劇

鳥羽會堂演劇

鳥羽會堂演劇

鳥羽會堂演劇

鳥羽會堂演劇

A TANGY PLAY (A PORTION OF ONE OF THE FOUR ROLLS)

鳥羽會堂演劇

鳥羽會堂演劇

鳥羽會堂演劇

鳥羽會堂演劇





山水畫襖(紙本墨畫) 曾我蛇足筆

(竪五尺九寸、横二枚、總九尺四寸四分)

京都紫野臨濟宗大徳寺塔頭眞珠庵藏

曾我蛇足西暦第十五世紀の末の人、は支那畫復興者の巨擘、京都相國寺の僧周文の高足なるが、畫史には彼の筆蹟は、簑放にして蕭疎なるのみとあれど、是彼が畫の一半を見て、爾か言へるのみ、此山水畫は疎密の渾合宜を得、筆致高遠にして、其師周文と雖三舍を避くべき勢あり、茲彼は武人なれば、平素は興來りて直に筆を下すのみ、毫も經營の勞を取りしことなかりし爲め、多く疵放豪宕なる畫を世に遺せしものならんが、前に出せる達磨徳山臨濟の像は、彼の著筆の必ずしも卒然ならざることを證し、此山水畫は彼の意想の常に龜放ならざることを示せり、彼は眞珠庵主一休禪師に參禪したりと云へば、狩野元信靈雲院の襖畫に於けるが如く、自家の心力を傾注して此畫を作りしものならん。

A SCENERY-PICTURE (FUSUMAS i.e. SLIDING SCREENS).

BY SOGA JASOKU.

(5 ft. 9 in. x 9 ft. 3 in.)

IN THE POSSESSION OF SHIN-JU-AN, DAITOKU-JI, KYÔTO.

(COLLOTYPE)

Soga Jasoku, the painter, lived in the middle of the 15th century and was a pupil of Shô-bun, a great artist of the Chinese school. An art-critic asserted that his paintings were, generally speaking, bold and rough and were wanting in minuteness. But he does not seem to have seen our picture, before which the assertion will at once fall to the ground. Compare also the portraits given above (No. 13) Dharma, Tokusan and Rinzai in which every point leaves the trace of his careful finish. As we all know, he used to attend the Dhyâna meeting of that famous Ikkyû of Shin-ju-an in which the sliding screens are in use and he might, therefore, have painted them with utmost care, as Kanô Moto-nobu did in case of the screen-paintings of Rei-un-in (See No. 19 below).

[illegible]

京洛素饒調齊宗大廟者散取真經

(鹽) 正只式方 離二炸對大只四廿四份

山水畫類（潑水墨畫） 曾廷強呈筆

A SCENERY-PICTURE (FUSUMAS) IS SLIDING SCREENS.

BY SOGA IASOKU.

$$(\pi_1 \mathbb{Z} \cap p \times \pi_1 \mathbb{Q}, \beta)$$

IN THE POSSESSION OF SHIN-IU-AN, DAI-TOKU-JI, KYÔTO.

(COLLOTYPE)

Soga Jashin, the painter, lived in the middle of the 13th century and was a pupil of Sōtatsu, a great artist of the Chinese school. An art critic asserted that his paintings were "rich in color and light and airy, and weightless in appearance." (No. 13) Daima, to have seen one picture, decide which the assertion will be true or false.

As we all know, he used to attend the Dharma meetings. In a room in which every point leaves the trace of his careful finish. As we all know, he used to attend the Dharma meetings. In a room in which every point leaves the trace of his careful finish. As we all know, he used to attend the Dharma meetings. In a room in which every point leaves the trace of his careful finish.





山水圖雙幅紙本墨畫 僧雪舟筆

第一夏景圖 第二冬景圖

每幅圖一尺五寸三分 横九寸七分

京都一乗寺天台宗曼殊院藏

雪舟應永二十七年—永正三年即西曆一四二〇年—一五〇六年名は等持姓は小田備中の國赤濱の人二十三歳にして僧となりしが畫を作ることを好みて學問を事とせず屢師僧に懲責せられしも彼が天性は之に由りて變する能はず壯年に及びて京師の相國寺に入り番僧如拙及び周文を師として支那畫を學び後支那に赴き四明の天童山浙江省に登り第一座となり該勝を歴訪すること五年にして文明元年西曆一四六九年に歸朝し周防の國山口に雲谷庵を結びて之に居れり彼が雲谷の號と四明天童第一座の稱とは此時より用ゐしものなり後竟を蒙り領主大内義興に選はれて石見の國乙吉の大喜庵に遷り彼の地に於て寂せりといふ彼後素の師を支那に求めて意に適するものを得ざるや乃ち曰く大明國裏師とすべき人なしたゞこの山河草木是我が師なりと激脚思らず技大に進み遂に明帝憲宗の廟に應じて禮部院の壁畫を描けりといふ是實に日本畫家に在て空前絶後のことゝす彼の長所は水墨の山水畫に在り彼は天然の外に師なしと云へど其畫は寫意に專にして形似を求めず自然法に達するもの甚だ多し但其氣韻は銳烈にして風趣紙上に奔放せり世に傳ふ雪舟の畫を作らんとするや先づ辭體を拏みて尺八數聲を吹き或は詩を吟じ歌を唱へ箕踞盤礴して後筆を吮ひ墨を和し紙に臨めは俗も祖の水を得たるが如く鋭氣勃々鋪排瞬時にして雲烟頓に生ぜりと異に畫三昧の人といふべし彼の師如拙周文も水墨畫を作りしも世の注意を引くに至らざりしが彼に至りて古來淺畫の粹を綜攬して減筆の法を用ひ雲谷派又は雪舟流といふ一大畫系の祖となれり歐米人は容易に彼が畫の妙趣を解せざるべきも彼は實に支那風山水畫に於ては帝王と稱すべし今此に掲ぐる山水畫は雪舟の巨作といふにはあらざれども亦以て其絶技を見るに足れり

THE LANDSCAPE (TWO KAKEMONOS).

BY SESSHŪ.

(Each, 2 ft. 6 in. x 11 in.)

IN THE POSSESSION OF MAN-SHUI, KYŌTO.

(COLLOTYPE.)

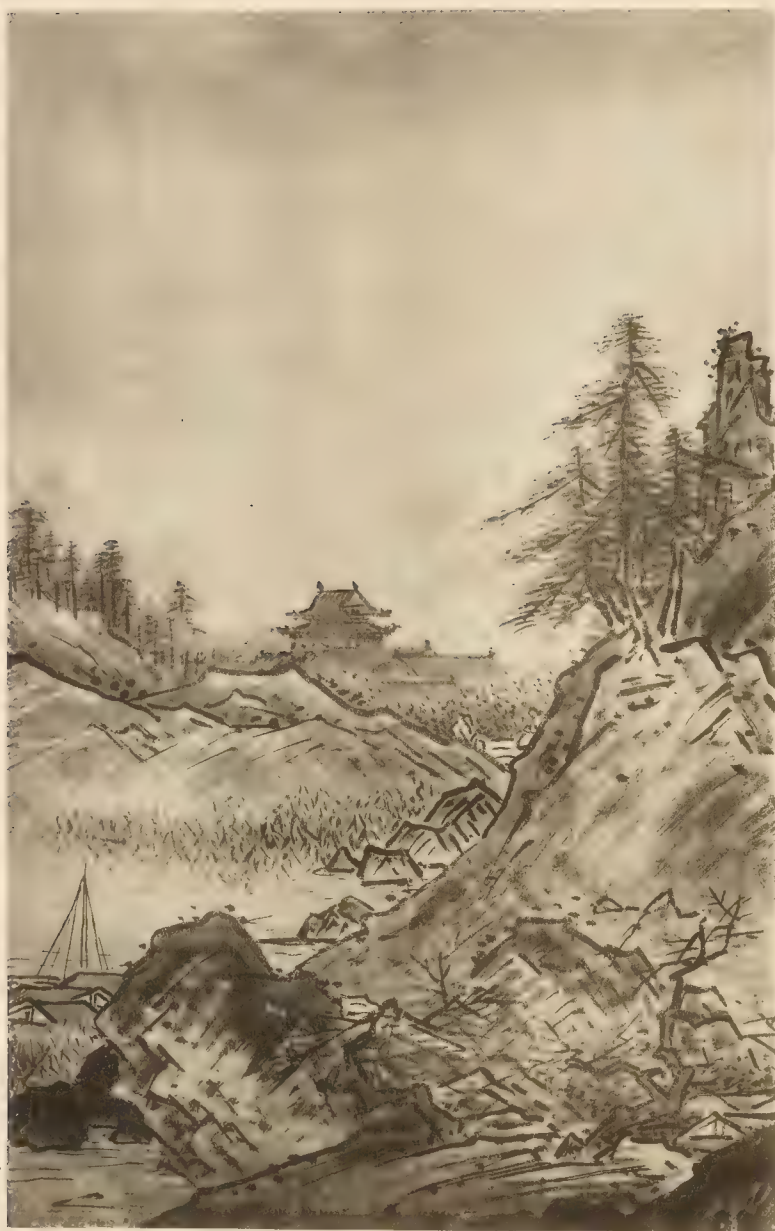
1. Scenery of the Summer. 2. Scenery of the Winter.

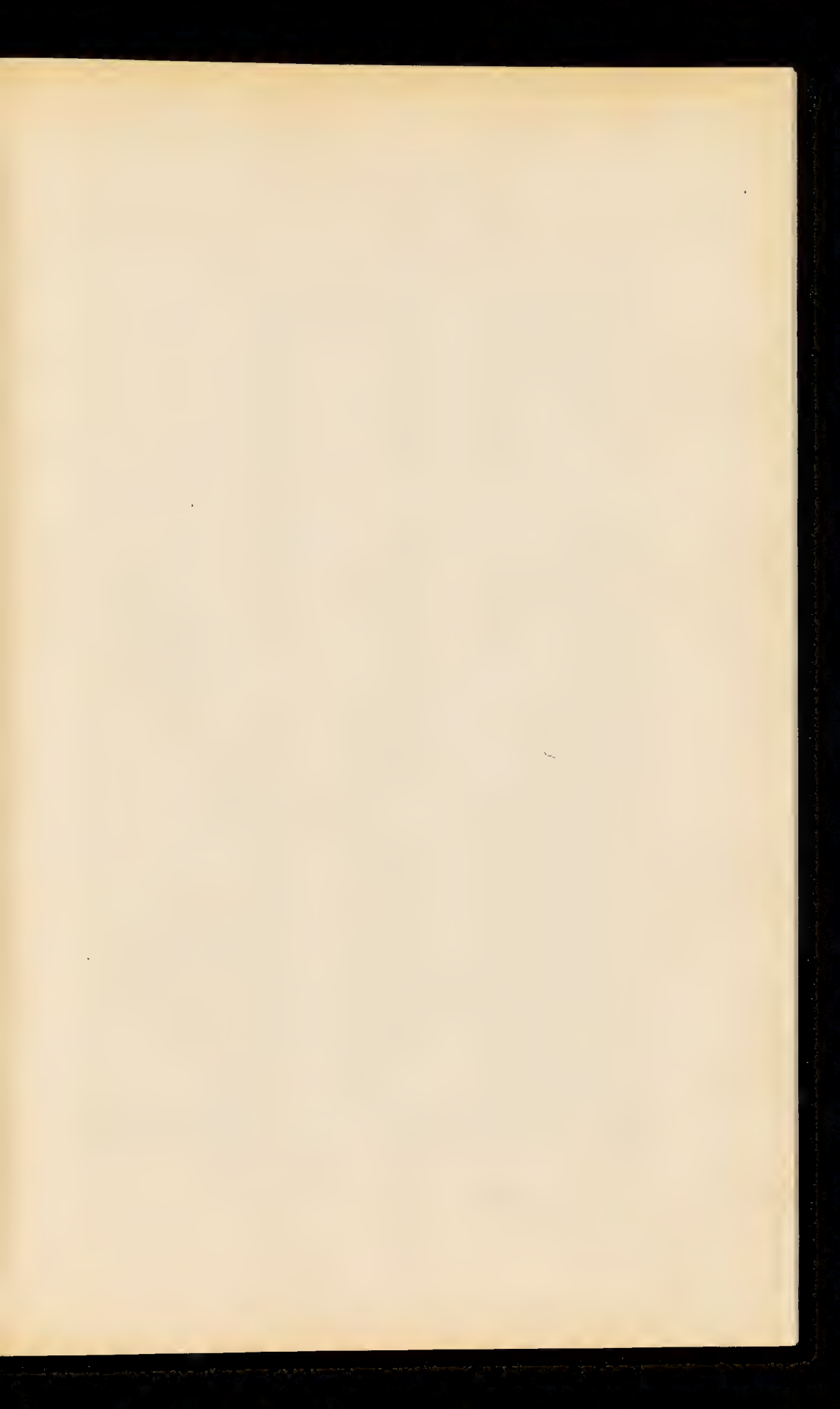
Sesshū (1420-1506 A.D.), whose private name was Tō-yō, entered the priesthood, when he was thirteen years old, but he had a great inclination for painting, while he showed no interest whatever for the Buddhist study, wherefor he was often censured by his preceptor, all in vain. When he came to age, he entered in Shō-koku-ji in Kyōto and there studied Chinese paintings under Nio-sestu*, a Chinese priest, and Shū-bun, his Japanese pupil. Afterwards he himself went to China and visited the temple of Tien-tung-shan in Su-ming (Cheh-kiang) where he became a priest of the first rank. Thence he travelled through several celebrated places during five years and came home in the first year of Bumei (1469 A.D.). He then built a temple Un-koku-an, at Yama-guchi in the province of Su-wō, and lived there for a time. The lord of the province, Ōuchi Yoshitaka, listening to a false accusation, exiled him to Oto-yoshi in the province of Iwa-mi. There he died in the temple Daiki-an. Failing to find a competent teacher in painting while in China, he said: "There is none, in the vast empire of China, who is able to teach me painting, but the mountains and rivers, plants and trees, which I have before me, may serve as my teacher in art." Encouraged by this thought he kept up his self-study and greatly improved himself in his painting. He finally succeeded to attract the Emperor, Hsien-tsung, who asked him to paint on the plastered wall of the Li-pu-in ('office of ceremony'), a great honour never gained by a Japanese painter before him. He was most skilled in the picture of the landscape without colouring. Although he himself declared that he had no teacher but nature herself, he was nevertheless very careless in respect of natural form and proportion, while he was exceedingly attentive in depicting the spirit and character of an object. When he was about to paint, he used to call for some intoxicating liquors. He would drink and play on a flute (Shaku-hachi) and sing some lines of Japanese or Chinese poems, and then he would hold his brush and complete his picture at once. He was indeed absorbed, so to speak, in the Samādhi (meditation) of painting.

The paintings by Nio-sestu and Shū-bun were not much noticed by their contemporaries, but their pupil, Sesshū, digesting all the excellent points of Chinese paintings, won a great fame for his teachers as well as for himself and became the founder of a great school called 'Un-koku' or 'Sesshū.'

The picture presented here will serve as a specimen of his eminent hand, though not one of the best productions of him.

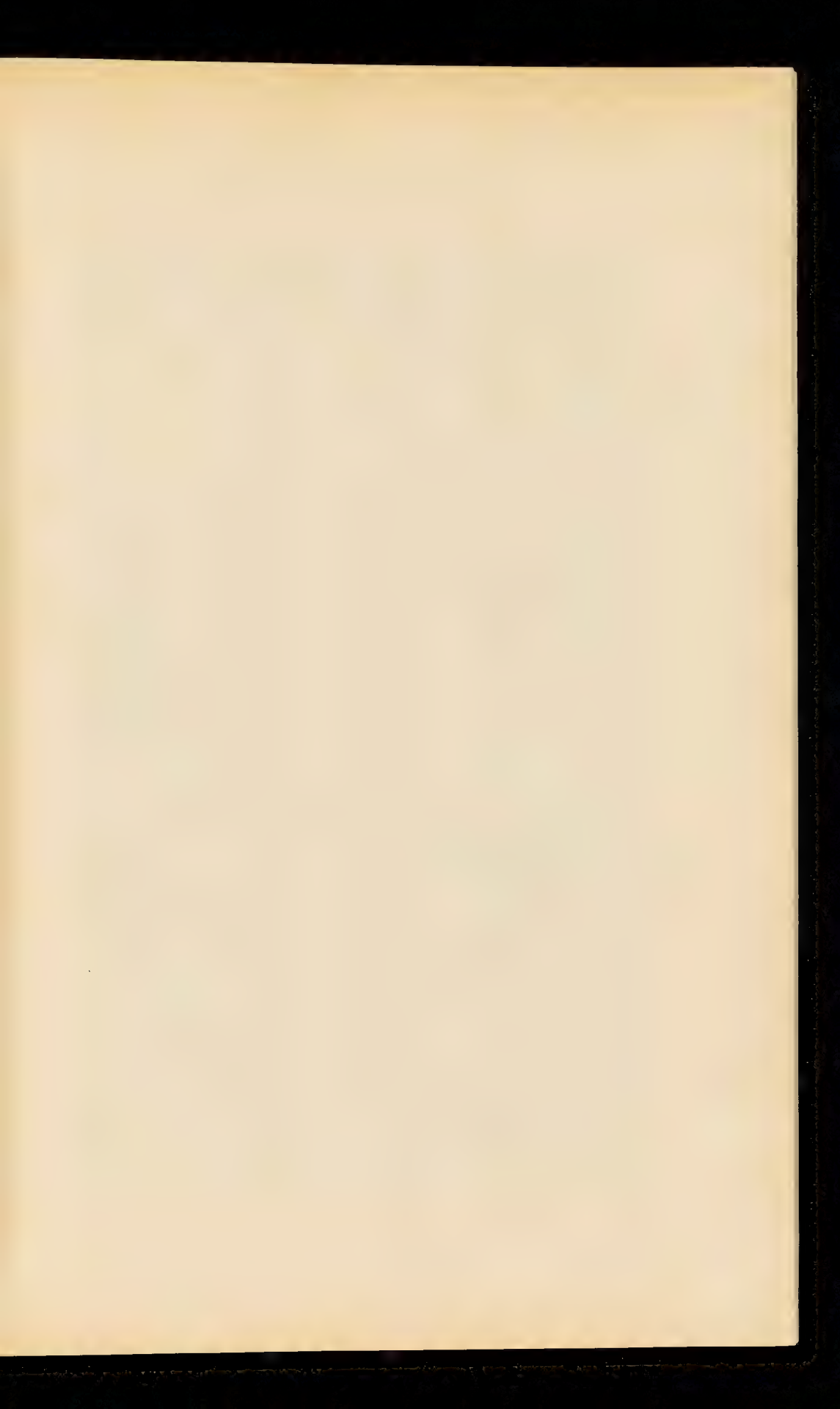
* Jo setsu, P. 43 Anderson's Pictorial Art.





雪舟





瀟湘八景圖四幅對(紙本墨畫) 狩野元信筆

第一遠寺晚鐘と漁村夕照 第二山市晴嵐と遠浦歸帆
第三洞庭秋月と平沙落雁 第四瀟湘夜雨と江天暮雪

各幅縦四尺三寸 横一尺七寸三分

京都花園隨濟宗妙心寺塔頭東海庵藏

瀟湘の八景とは是支那湖南省なる洞庭湖南の風光を四季に就きて撰出せるものなるが撰者は詳ならず但宋朝の嘉祐中西暦一〇五六年一〇六三年長沙洞庭湖南に八景臺を築きたるよし舊記に見ゆれば恐らくは其前より既に山水畫題となりて支那の各地に知られしものならん。狩野元信文明八年一永祿二年即ち西暦一四七六年一五五九年は祐勢の長子にして老後雄辯して永仙と號す京都の人なり狩野家中技を以て法眼位に叙せられし始なれば後の法眼に對して古法眼といふ元信初め父に就きて支那畫を修め又土佐光信を師として大和繪を學びしが後畿内南海の諸國に歴遊し到る處山川の勝を寫して自家の蘊蓄を發揮せり彼は遂に和漢諸派の畫を綜談して一家の畫風を創始し多數の名手を子孫門下より輩出せしめ狩野派の開祖となれり落筆の端正にして而も變化無窮なる氣品の溫雅にして而も秀潤なるは其畫の特色なり彼は金屬彫工の巨擘後藤祐乘を嫡弟として之に圖案を授け又大和畫派の首領なる光信の女を娶り遂に土佐氏に代りて畫所預めなれりといふ彼は人物の畫の範を支那の馬道榮椿(宋朝顔輝元朝等)に求め山水畫の法を牧溪夏珪宋朝晞泉明朝等に取りれりといふ如何なる畫題にても一度彼の手を経れば新ならざるものなし山水畫は特に其得意なりしが如し世に出せる八景の畫は其遺作中の優品なり八種異時異處の風光を兩々合寫して而も圖樣適當に其淡合なるを覺らざらむ天成の妙工に非れば安ぞ此の如くなるを得んや。

EIGHT SCENERIES ON THE RIVERS HSIAO AND HSIANG (FOUR KAKEMONOS).

BY KANŌ MOTO-NOBU.

(Each, 4 ft. 3 in. x 1 ft. 8 in.)

IN THE POSSESSION OF TŌ-KAI-AN, MYŌ-SHIN-JI, KYŌTO.

(COLLOTYPE.)

Hsiang, a large tributary of Yan-tze Kiang, flows through Hu-nan, and the river Hsiao is a branch of it.

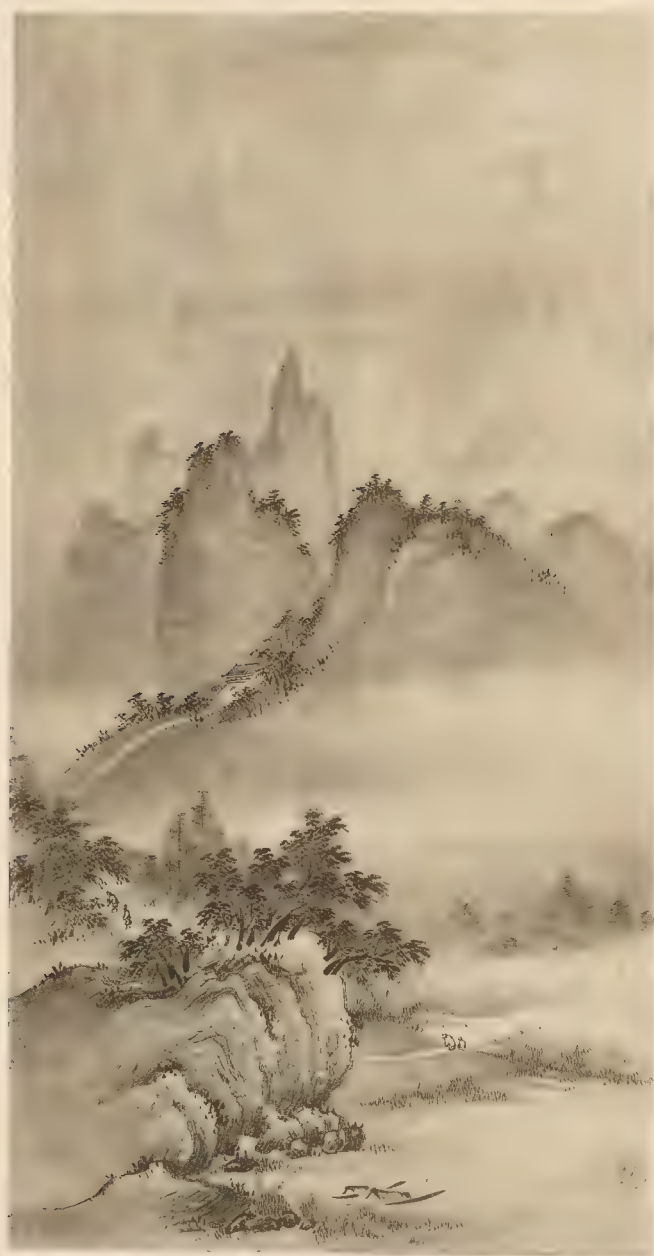
The district lying between these two rivers is celebrated for its sceneries which are chosen as the subject of our paintings. Who has first selected the eight sceneries from the lake district is not known, but it is certain that the origin is rather old and must be before the end of the 11th century, for during the Hsia-yu period of the Sung dynasty (1056-1063 A.D.), a lofty terrace called the 'Eight Sceneries' (Pa-king) was built in the town of Chang-sha (south of the Lake Tung-ting).

- | | |
|---|--|
| 1. a. The curfew of a remote temple. | δ. The setting sun reflecting on the fisherman's village. |
| 2. a. The fine weather of the secluded town. | δ. The home-way boats hoisting their sails by the distant coast. |
| 3. a. The autumnal moon of the Tung-ting lake. | δ. A flock of wild geese falling on the sandy plain. |
| 4. a. The raining night of the Hsiao-Hsiang district. | δ. The evening snow-fall over the lake. |

Kanō Moto-nobu, the head of the Kanō school (1476-1559 A.D.), was the eldest son of Yūsei who was also a great landscape painter. In his youth he was called Ōminosuké and after his retirement he took the name of Ei-sen. As he was promoted to the rank of Hōgen (the highest order of the artist), he was also known as 'Ko-Hōgen' (i.e. old Hōgen). He first studied the Chinese drawing under his father and the Japanese from Tosa Mitsunobu of the Yamato School. He spent several years in Bohemian rambles through the country, everywhere sketching what pleased his eyes and developing his artistic capacity to a perfection. At length he created a special style of painting and founded the famous Kanō school which in course of time produced a great many eminent artists.

Besides he contributed to the metal work of his time by giving the design to Gotō Yūjō, his brother-in-law, a noted worker in metal. He married a daughter of Tosa Mitsunobu, and finally succeeded in taking the office of 'Edokoro-adzukurari' (i.e. 'Superintendent of the Painting Hall'). For the portrait-painting he adopted the style of Ma-yuen, Liang-chai (of the Sung dynasty), Yen-hui (of the Yuen) and for the painting of landscape, he followed Mu-chi, Hsia-kuei (of the Sung), and Shun-hai (of the Ming). He was skilled in every branch of paintings but was famous above all for the picture of scenery.

The painting of the eight sceneries is one of the most excellent of his productions. He displays his skill in designing by painting two sceneries in one; we do not feel anything unnatural, though the two sceneries differ in season and in place.











山水花鳥畫六幅

狩野元信筆

第一携琴訪友圖

第二溪畔圍棋圖紙本淺絳對幅

各幅五尺六寸四分 横四尺六寸二分

第三山堂展畫圖紙本淺彩六幅對中の一幅

(五尺八寸七分 横二尺九寸九分)

第四月夜賞雪圖紙本墨畫六幅對中ノ一幅

(五尺八寸七分 横二尺九寸五分)

第五瀑邊遊禽圖 第六老松孤鶴圖紙本淺彩八幅對中の一幅

(各幅五尺八寸四分 横二尺九寸)

京都花園臨濟宗妙心寺塔頭靈雲院藏

狩野元信の小傳は、瀟湘八景畫の處に出せるが如し、彼は畫法を和漢の先輩に取るに、一流一派に偏せず、畫題の異なるに隨ふて、廣く諸家の筆意を折衷利用したれば、豪放淡泊なる畫風より精緻濃厚なる密畫に至るまで、一として巧みならず、其山水畫は、大抵粉本中より脱化し、若くは自家の理想として構成せる支那流の風景にして、其布置安排自然に達するものもあれど、運筆は自由自在にして、觀る者をして歎賞せしむるは、ざらしむるの妙あり。殊に靈雲院に藏するものは、彼が院の開山大体和尚西曆第十六世紀の人に參禪し、無上菩提の實證の一として、其畫院の障壁に畫きたるものなれば、彼が平生の蘊蓄を傾け盡したるものなるは、言を俟たず、舊記を閲するに、畫院中央の室は、牧溪支那宋朝に倣ひ、東南の室は、夏珪同上に法り、東北の室は、墨玉潤(同上)に學びて畫けるものなり。と後奈良帝西曆一五二七年(一五五七年)會て此院に幸し、佛法を大体和尚に問ひ給ひしことあり、崇禎の廢佛の退隱後は、深く畫院の門扉を鎖せしめ給ひ、其後五六十一年の間、畫を閑書て、閑く事なかりかば、密跡の爲めに畫の多分を奪ひ去られたり、後には、幾餘の障壁畫を裝璜して軸と爲せり。靈元帝西曆一六六三年(一八五五年)嘗て此等の畫幅を展覽し、其圖式を模寫せしめて宮中に留め給へりといふ。元信の遺墨の此院に現存するものは、此に出せるもの、外に總大小三十餘幅あれば、稱して元信畫院といふも可なり。

第一圖は、隱居たる老松の下に、伯牙を寫して、高山流水の曲を泉聲山色より連想せしめ、第二圖は、溪畔の初春を描きて、圍棋に日月の永きをしらしめ、第三圖は、秋晴を遙みて山堂に至り、遂に携ふる所の丹青を評する態を畫きたるものなるが筆意は、夏珪に倣へるもの、如し、第四圖は、兩岸の葛風玉樹を吹き、一灑の明月銀沙を照すと唐人が歌へる詩趣を五韻に學びて寫せしものか、花鳥は元信の長技にあらずとも、此第五第六の圖を見ん人は、其筆に龍觀たる所なく、動靜相和して、頗る意に可なるを感せん。此二圖には、牧溪の風趣を採れる痕あるが如し。

SCENERIES, FLOWERS AND BIRDS (SIX KAKEMONOS).

BY KANÔ MOTONOBU.

IN THE POSSESSION OF REI-UN-IN, MYÔ-SHIN-JI, KYÔTO.

(COLLOTYPE.)

1. A visit with a lyre (Koto). (5 ft. 6 1/2 in. x 4 ft. 6 1/2 in.)
2. The Goshay (chickens) by the stream. (of the same width and length as the above)
3. Contending a picture at the hill resort. (5 ft. 9 1/2 in. x 2 ft. 11 in.)
4. The moon light on snow. (5 ft. 9 1/2 in. x 2 ft. 11 in.)
5. Playing birds near a waterfall. (5 ft. 9 in. x 3 ft. 10 in.)
6. A crane on an old pine-tree. (of the same width and length as the above.)

A biographical note of Kanô Motonobu has been given in No. 18 above. In choosing a style for himself, he would not confine himself to a particular school but, according as the subjects differ, he would select the best in each and follow its style in his painting. Therefore his productions are, on the one hand, bold and rough but careful and minute on the other.

His scenery paintings are, generally speaking, either an imitation of a certain masterpiece or a production of pure imaginations, reminding us of some Chinese paintings. Though some points regarding position or arrangement may be found unnatural, yet the free use of the brush and the excellence of the whole design never fail to excite our admiration.

Especially the paintings on the sliding screens of Rei-un-in seem to have been executed with his utmost care for it is the temple where his instructor in Dhyâna (meditation), Dai-kyû by name, was living and where he himself spent some time attending the Dhyâna-meeting of his master. According to the old record of the temple, the screens of the middle room were painted by him imitating Mu-chi (Bokkei) of the Sung dynasty (see No. 27 below) while the paintings of the south-eastern room were done following the style of Hsia-kuei of the same dynasty. In painting the north-eastern room, however, he applied the style of Jung Yue-kan also of the Sung dynasty.

The Emperor Go-na-ra (1527-1557 A.D.) was once in these rooms in order to learn the Laws of Buddha. When Dai-kyû retired, these rooms were locked altogether out of respect to the Emperor.

After some three scores of years, discovering that a greater part of the screen-paintings was stolen away, they took off the remaining pictures from the screens and turned them into kakemonos.

The Emperor Rei-gen (1663-1685 A.D.) once saw these kakemonos, whereupon he ordered them to be copied and kept the new ones in the Imperial household. The art-relics of Kanô Motonobu kept in Rei-un-in, besides those presented here, are thirty or more in number and therefore this temple may well be called the "Motonobu picture-hall."

1. In the first picture, Po-ya, an ancient musician, stands in the shade of the old pine-trees. He is now on his way to his friend for a visit, and two boys behind are his attendants, one of whom carries a lyre in which the master is a skilful player. The mountain and stream around the musician make us think of the musical notes, 'Kau-shan' ('Lofty peak') and 'Liu-sui' ('Ever Rolling Water').

2. In the second, the spring season on the banks of a mountain stream is depicted, with some people spending the long day by playing the game of checkers.

3. The third picture represents a mountain resort with some men of leisure coming together on a fine autumnal day and criticizing a picture which they have brought with. Here the painter seems to have followed the style of Hsia-kuei of China above referred to.

4. In the fourth, the moonlight and snow-scene are painted after the style of Jung Yue-kan.

5-6. He did not show, it is said, much skill in painting flowers and birds, but those who inspect the fifth and sixth pictures here may well be convinced that in these subjects too he was not an ordinary artist and the freedom of the brush and the harmony of the objects are as attractive as in case of others. These two seem to have been an imitation of the style of Mu-chi.

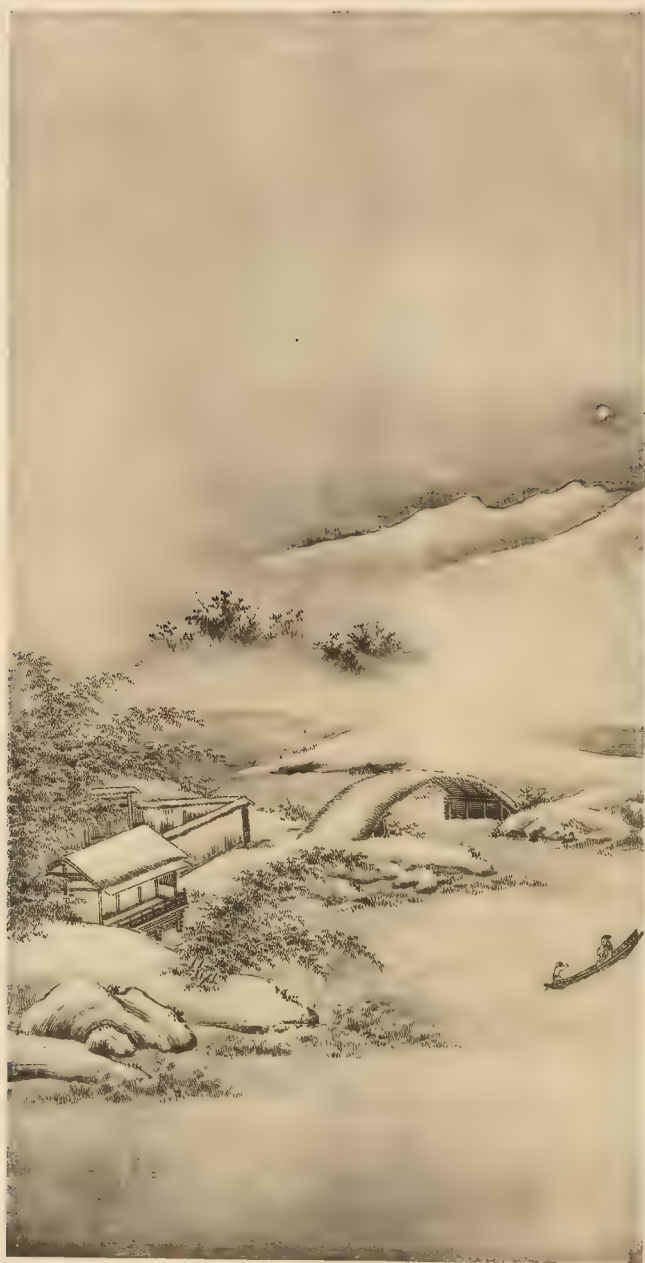
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琴棋花鳥襖(紙本墨畫) 狩野永徳筆

第一彈琴圖 第二圍棋圖

(二枚通欄各五尺九寸 横九尺四寸四分)

第三巨梅水禽圖

(四枚通欄各九尺九寸 横一丈八尺八寸八分)

京都紫野臨濟宗大徳寺塔頭聚光院藏

狩野永徳天文十二年(天正十八年即ち西暦一五四三年—一五九〇年)は松榮の長子畫を祖父元信に學び初は織田信長の近侍たりしが後豊臣秀吉に仕へ京都の聚樂殿及び大坂城の大壁畫等を作れり其筆法は麤にして事なれど氣骨の豪にして奇なるは五百年來未だ曾て有らざる所と稱せらる然れども彼の作者悉く麤大なるにはあらず試に此に出す襖の畫を見よ其用意著筆共に精且密にして趣致高遠情景兩ながら缺く所なきを認めん唯憾むらくは彼が當時の侯伯に尊重せられ其請に應じて大畫を描くに忙しく多數の密畫を後見に遺す能はざりしを世間まゝ彼を密畫に描なるものと傳ふるあり今其誤見を正さん爲め特にこの琴棋圖を撰出せり。

巨梅水禽圖は雄渾の筆を以て春光の點綴たる處を寫出し、蠶中に細あり之に對するものをして人間亦秋あるを知らざらしむ畫名品といふべし。

SCREEN-PAINTINGS (THREE SETS OF FUSUMAS).

BY KANÔ EI-TOKU.

IN THE POSSESSION OF JU-KWÔ-IN, DAI-TOKU-JI, KYÔTO.

(COLLOTYPE.)

1. The playing on a lyre ('Koto'), on two screens. (5 ft. 9 in. x 9 ft. 3 in.).
2. The game of checkers ('go'), on two screens. (of the same height and length as above).
3. A huge plum-tree and water fowls, on four screens. (5 ft. 9 in. x 18 ft. 6 in.).

Kanô Ei-toku (1543-1590 A.D.) the eldest son of Kanô Shô-yei, studied the art of painting under Kanô Moto-nobu, his grandfather, who is the founder of the Kanô school. At first he was an attendant of Oda Nobu-naga, but after the death of the latter he served Toyoto-mi Hide-yoshi (Taikô) for whom he executed the grand wall-paintings of his private residence Shuraku-dai in Kyôto and those of the castle of Osaka.

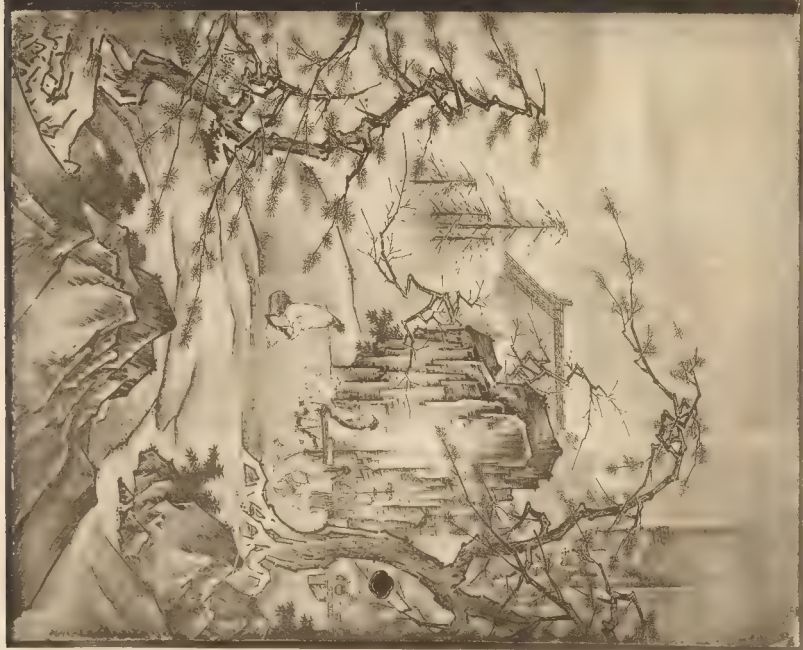
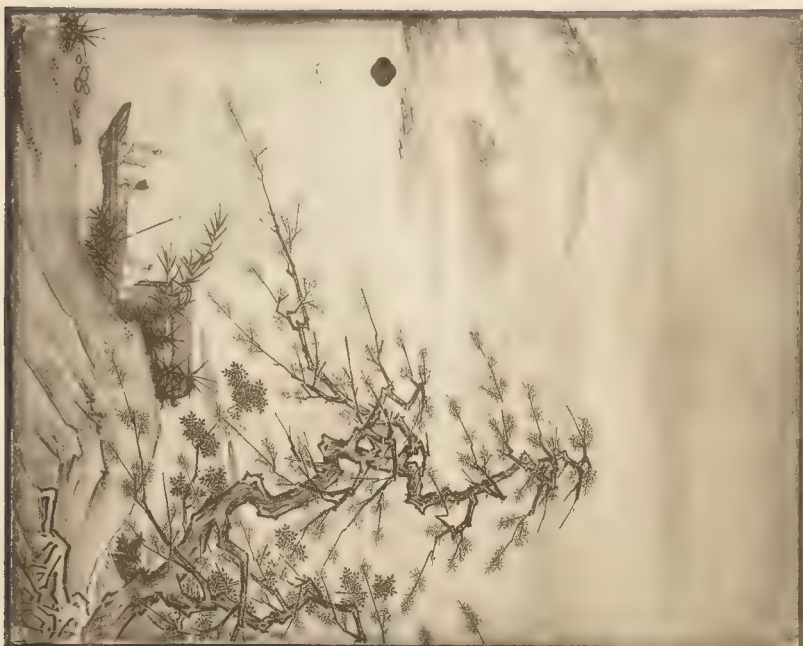
His style is generally bold and rough, but not wanting in regularity and refinement. However, some of his paintings are not bold and rough in their style, for instance, the present pictures on screens are finished in a full exactness and perfect dexterity, well presenting the sublimity of his design and a complete harmony in motive. It is therefore much to be regretted that a greater part of his life was occupied in furnishing large and rough pictures for the decoration of the residences of lords and nobles of his time, and no time was left him to produce many minute paintings as we have here in our Fusumas. It was sometimes erroneously supposed that he was not skilled in minute paintings, and it is with the view to correct this error that we have here produced these fine specimens of his productions.

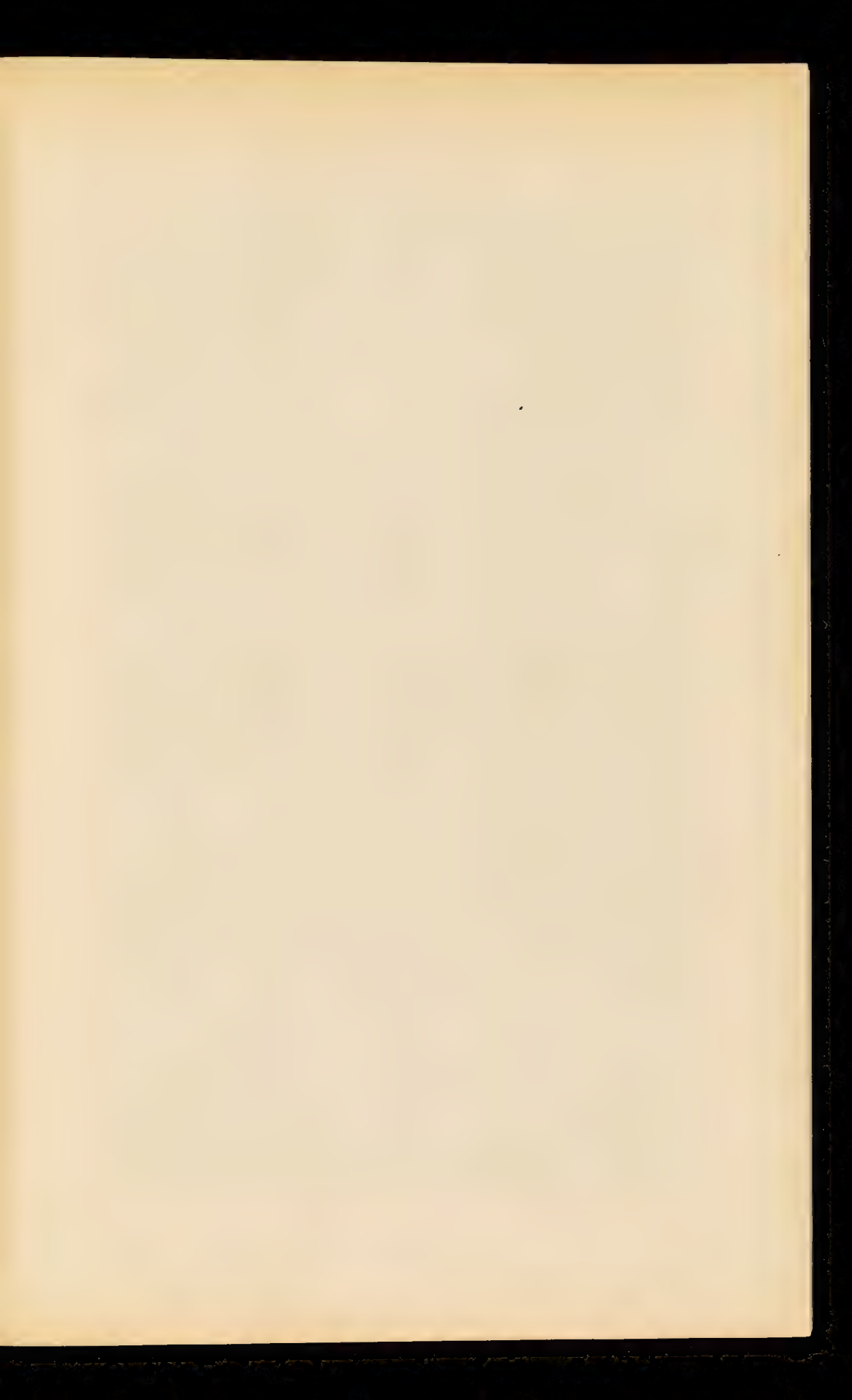
二種するものなり。人間は海であるが、味はちがひ、蒸気品と云ふなり。五穀本食圖は熟耶の筆で、以て寒気の御蔭する處を寫出。蟲中、蜘蛛あり、蚊あり、今其點を五ちふ氣の神に、この寒氣圖を懸出せり。

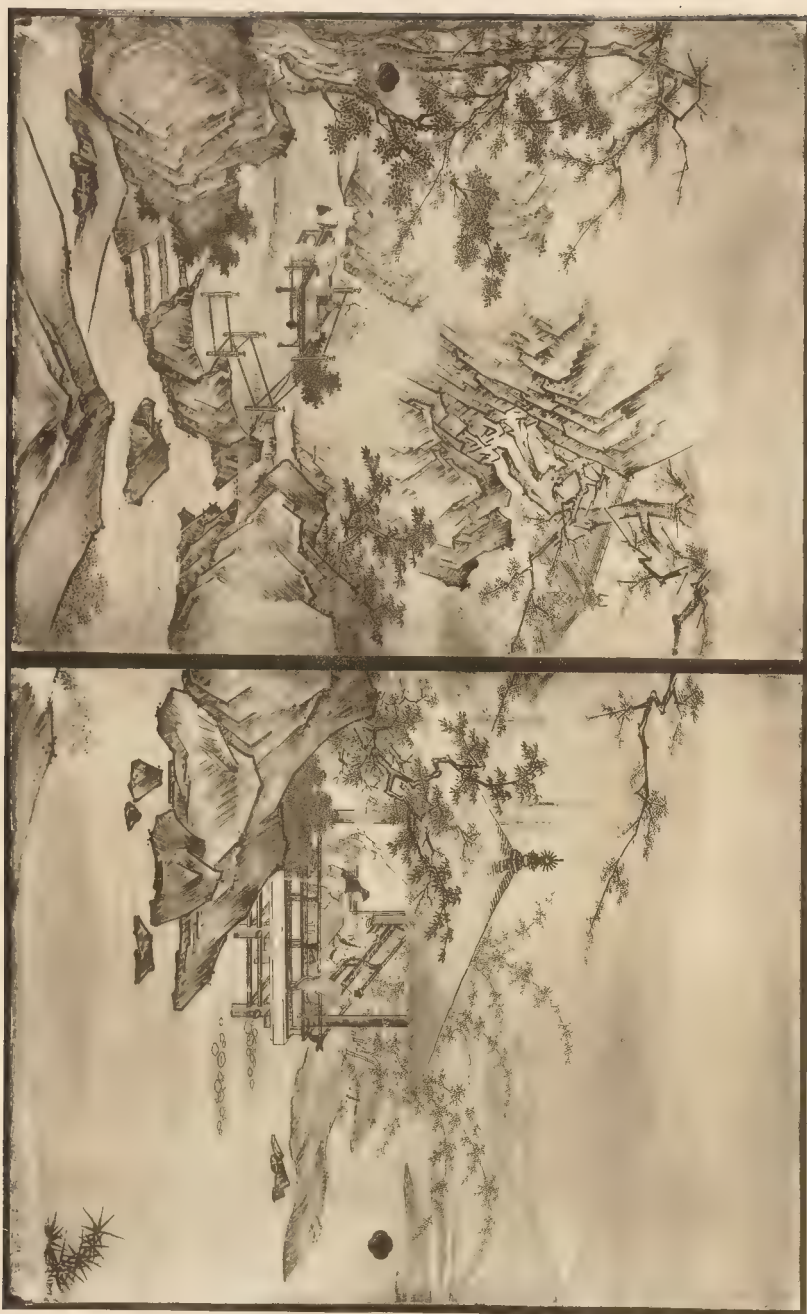
IN THE POSSESSION OF IUKW'ÖIN DAI-TOKU-IL KYÖTO.
(COLLOTYPE)
BY KANÖ E-TOKU.
GREEN-PAINTINGS (THREE SETS OF FUSUMAS).

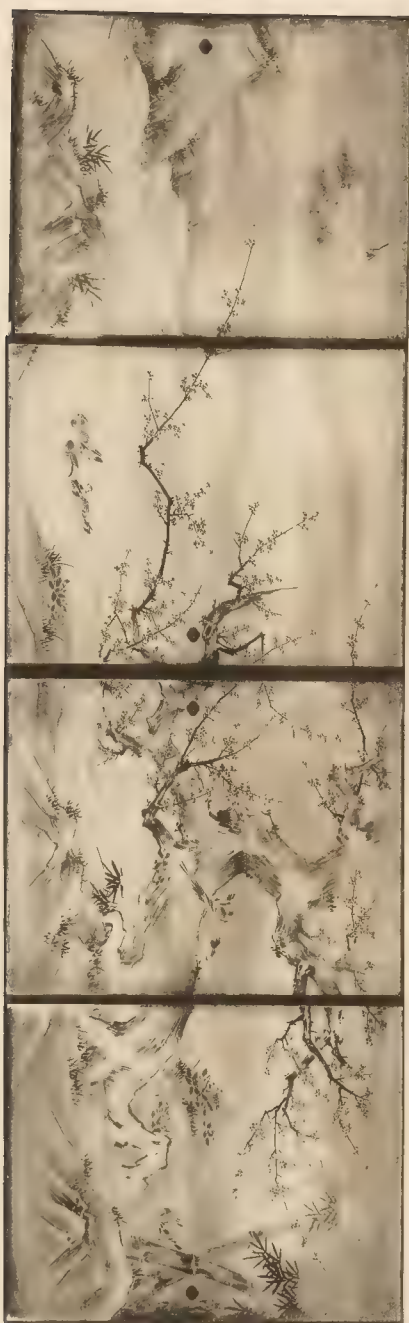
琴瑟非鼎鼐 珠玉本墨黼 修德永壽華

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鳳凰堂寫真圖(京都宇治平等院) 建築家未詳

鳳凰堂は關白賴通が永承六年(西曆一〇五一年)山城の關宇治川の左岸に建築せしめたる北向の一佛殿にして藤原時代西曆第十一世紀建築物の好模範と稱せらる其形は鳳凰の下翔するに象れるなり其體部に當る中殿は正面三十四尺を三間に側面二十六尺を二間に分ち兩翼に當る步廊は幅十三尺長三十二尺餘左右に延び十八尺前方に折れて矩形を爲し尾に象る殿後の步廊は幅十四尺長三十六尺あり兩翼端に方十八尺の樓あり其結構圖の上部に出せる二小圖の如くにして装縁を設く此建物は瓦葺にして屋角に銅製の鳳凰を置けり柱桁等の外部は丹塗にして宛然延暦時代西曆第八世紀の終の趣あり内部の構造は此圖に由りては知る能はざれど中殿内部の高は二十六尺あり折り上げ格天井にして格縁支輪に至るまで黄檗彩色の模様を施せり中央に金銀瑠璃螺鈿を嵌入したる天蓋ありて光彩燦然たり其下の須彌壇また螺鈿を嵌し羽目は金銅の薄板に牡丹唐獅子を彫む壇上には佛工の巨擘定朝西曆第十一世紀が刻める式六尺の阿彌陀の坐像を安置す其相好の端嚴殊勝なる渴仰の念に堪えざらしむ四周の壁面及び扉の内面には九品淨土の曼陀羅を描けり畫者は繪所の長者宅磨爲成にして能筆を以て稱せられたる藤原俊房親無量壽經の文を其上に鏤せり承座上の壁間には五十有餘の菩薩の木像を貼附し雲中供養の狀を示せり建設以來久しきを經たるが故に裝飾に蠶絲朽損多けれど尙觀る者をして嘆賞増く能はざらしむ惟ふに建立の當時に此堂に詣れるものは彌陀の淨土に往生せるが如き想を爲し、ならん堂前の池を阿字池といふ蓮花あり夏時は紅白の花を開き其美觀言ふ可らず。

HÔ-WÔ-DÔ (PHOENIX TEMPLE) OF BYÔ-DÔ-IN AT UJI, KYÔTO.

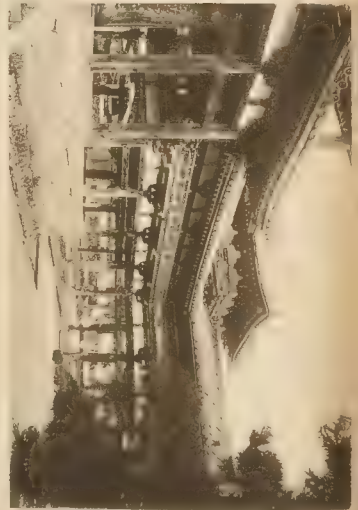
THE ARCHITECT UNKNOWN.

(COLLOTYPE FROM A PHOTOGRAPH.)

Hô-wô-dô, a Buddhist temple which is situated on the left bank of the river Uji, near Kyôto, was built in the 6th year of Yei-shô (1051 A.D.) by Fuji-wara Yori-michi, the prime minister, and is highly valued as an excellent specimen of the architecture of the Fuji-wara Era (11th century). The form of the building is an imitation of a phoenix alighting on the ground. The middle hall (the front dimensions, 33 ft. 6 in.; the depth, 25 ft. 7 in.) is the body of the bird and the covered ways on both sides (31 ft. 6 in. long; 12 ft. 9 in. wide) correspond to the spread wings. The ends of the covered ways again are bent towards the front, the bent portion alone measuring 18 ft. in length. At the point of bending there is built a square gallery (17 ft. 9 in. each way) as the partial pictures here above the whole one show (the right showing its front and the left the rear). The corridor behind the hall, which imitates the tail of the phoenix, measures 13 ft. 9 in. in width and 35 ft. 9 in. in length.

The building is roofed with tiles and a pair of bronze phoenixes stand on the top of the roof. Pillars and beams are all painted in red just as in case of the buildings of the Yen-ryaku period (8th century). The inside of the temple can not be seen from the colotype given here but we shall describe it in the shortest possible form. The inner measurement of the middle hall is 25 ft. 7 in. in height. The ceiling with a lattice-work is painted beautifully in colour. In the middle of the hall there stands a heavenly canopy shining brilliantly with the mosaic work of gold, silver, gems or pearls. Under it stands the Sumeru-altar which is also beautifully adorned, and on each of the metal boards in front is carved a lion by the piony flowers. On the altar sits the Buddha Amitâyus, 16 ft. high, which was sculptured by Jyô-chô, a great Buddhist sculptor of the 11th century. On the walls and doors, the Mañjâla (circle) of the nine grades of the Pure Land of Bliss is painted by Taku-ma Tamenari, the head of the Picture Bureau, and it is accompanied with the text of the Amitâyur-dhyâna Sûtra nicely written by Fuji-wara Toshi-fusa who was noted for his skill in hand writing. Fifty or more images of Bodhi-sattvas are hung over the lintels (nageshi) of the hall.

As the building is a relic of a remote antiquity the ornaments are either spoilt or faded by age. Still the traces of a fine workmanship can well be seen; they must have been very beautiful when they were new. The pond before the temple is called 'A-ji-no-ike' (Akara pond) and is very attractive, when the lotus flowers open, late in the summer time.





京都鹿苑寺(金閣寺)の金閣 建築家未詳

金閣は將軍足利義滿が應永五(1498)年、三十九(1498)年に建築せしめたる別業なるが彼の死後其子將軍義持遺言に隨ひ之を寺とし父の法號を取り鹿苑寺と名け禪宗天龍寺の祖夢窓國師を請じて開山せしり當時殿堂は數棟ありしも數度の火災の爲に身有に歸し現今尙舊に依るものは此三層の金閣と經圖であるのみ閣は南向にして正面三十八尺餘側面二十八尺高四十二尺あり下層を法水院といふ其西口の椽外に漱清と名くる二間の懸け造りありて柱礎は水中に立てり中層を潮音洞と云ふ其天井壁障は狩野派の始祖正信祐勢の畫ける所と云へど今は多くは剝落して分明ならず上層を究竟頂とす其天井一枚の樟材を以て覆ひ柱壁等は皆金箔を貼附したれば世人是に由りて金閣と稱せり其塗金は今尙處々に痕を留む屋上に銅製の鳳凰あり閣前の池を鏡湖と名く庭園の南に叡笠山あり樹梢を隔て、此閣と相對し眺望絶佳なり此に出せる園は建物を主として寫せるものなれば庭園の美を示す能はざれど開國共に足利時代西暦第十四五世紀の遺物として殊に邦人に珍重せらるゝものなり

THE 'KIN-KAKU' OF THE TEMPLE ROKU-ON-JI (KIN-KAKU-JI), KYÔTO.

THE ARCHITECT UNKNOWN.

(COLLOTYPE FROM A PHOTOGRAPH.)

The 'Kin-kaku' (Gold Tower) had formerly been a villa of Shô-gun Ashikaga Yoshimitsu, who erected it at Kita-yama, Kyôto, in the year 1398 A.D. After his death, his son Shô-gun Ashikaga Yoshi-mochi, following the last will of his father, converted it into a Buddhist temple, gave it the name Roku-on-ji which he took from his father's posthumous title Roku-on-in, and invited Musô Kokushi, the founder of the temple Ten-riu-ji, to be the first resident Abbot. At that time, this temple consisted of several other buildings, all of which were unfortunately destroyed by successive conflagrations except the present tower itself and the garden in front of it, which only preserve still at present their original appearance.

The 'Kin-kaku' is a three-storied tower, 42 ft. high. It faces towards the south and measures, in its front dimension, over 38 ft. and from the front to the rear 28 ft. The bottom hall of the tower is called the Hô-sui-in (Hall of the water of the law), and has a covered stand attached to the western verandah of the hall, called the Sô-sei' (Rinsing stand). The middle story is called the 'Chô-on-tô (Wave roaring Grotto). The ceiling, walls and doors are decorated with paintings by Kanô Masanobu (Yû-sei), which are however not to be clearly seen now, being already faded away in the most part. And the top-most story is called 'Ku-kyô-chô' (Firmament's Top). Its ceiling is covered with one enormous piece of camphor wood, and pillars, walls, etc., had formerly been covered with gold-leaf, whence the name 'Kin-kaku' or Gold Tower is derived, but the traces of the gold-leaf covering are left at present only here and there. A phoenix made of copper is put on the pinnacle of the tower. A hill called 'Kinu-gasa-yama' stands at the southern direction of the garden, making a parallel with the tower, and gives a nice view to the latter.

The present colotype shows only the tower itself, while not much is to be observed about the fine construction of the garden. Both the building and the garden are highly appreciated as the technical productions left by the Ashi-kaga period which corresponds to the 14th and 15th centuries of the Christian era.

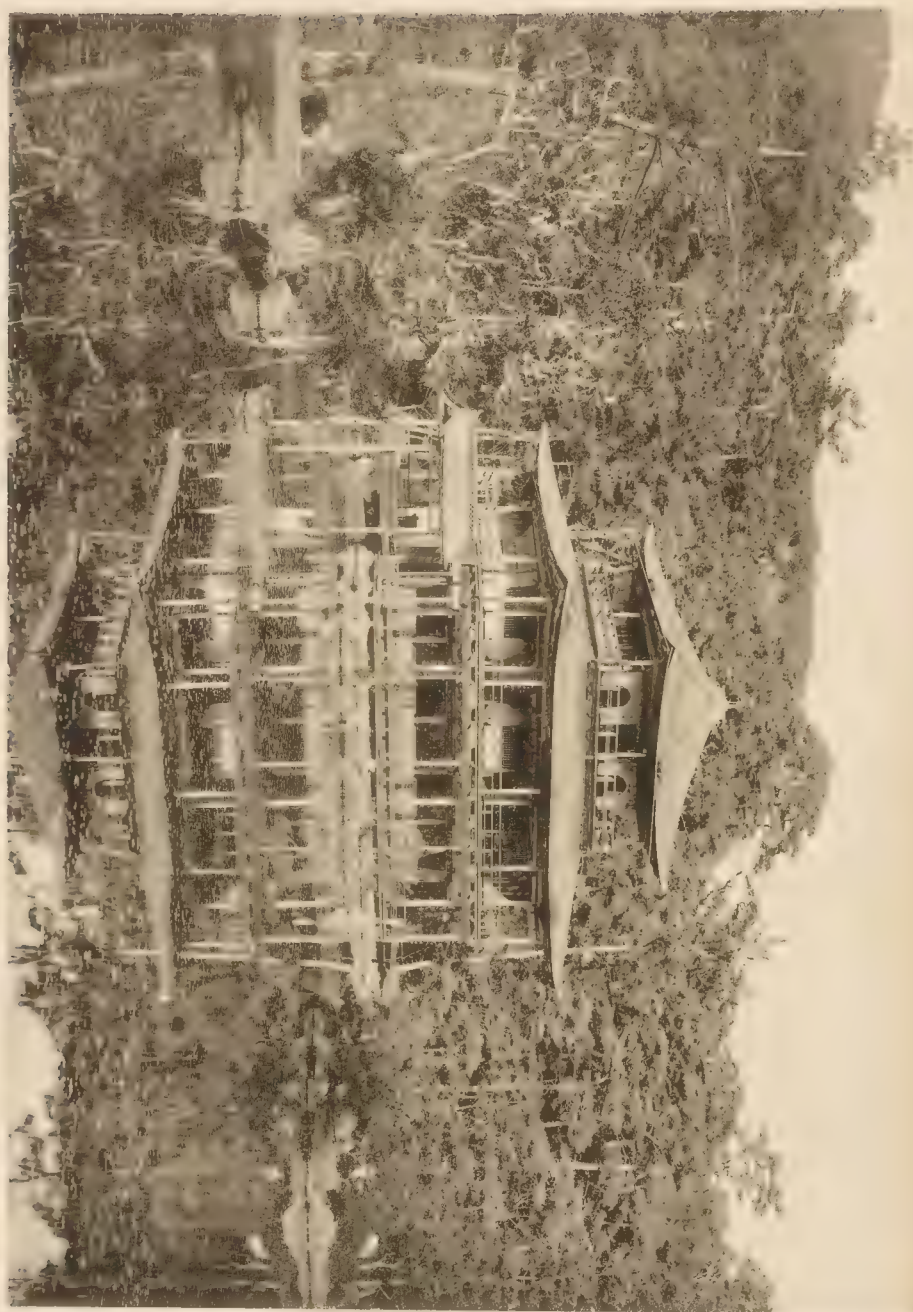
其國の美談に據る所の國圖其の星位西河經緯十四五里餘の距
 りは實の國界邊に在る也此の國の由に云望山と號する處に
 望山と號する處に幾處の峯とあり其國の由に云望山と號する處に
 遊八里と云ふところ金剛の嶺と其峯の今今嶺と云ふ早に此嶺の
 頂より其山麓一峰の峰林を以て而るを知覺若し骨金嶺と稱稱し

此道通曉の藝はる預て云へる全き一知識者にて依りて一才士と爲る
 也。又其藝は水中に立てて中程を曉悟師と云ふ其天共爲る知識者爲の
 只は一丁程を起水調と云ふ其両口の絶代知識者と云ふ。一應の難い處
 此の二つの八割は前記の二五節三十八頁に於て圖二十八頁四十二
 頁の二つの火氣の微細なる結し果て費盡し盡さるの河洑三標の中間と
 云ふ漢字に入卷の無き一函を結して觀山と云ふ當朝國字を録し、
 是等の漢字に三標を録し、其函のなきを父の起盡さるの龍泉と
 云ふに龍泉星は龍泉星也。武吉西村三八八至三九三葉に云ふの御書

東坡全集卷之四 金閣 戲樂案未詳

COLLOTYPE FROM A PHOTOGRAPH.)

The *Kashida* is a decorative flourish at the end of a line of text. It is a traditional element of Arabic calligraphy, often used to embellish the end of a paragraph or a section. The *Kashida* is typically a horizontal line that curves upwards at the end, sometimes incorporating intricate patterns or floral motifs. It is a key feature of the *Maghribi* script, which is used in the manuscript.



PRODUCTIONS
OF
FOREIGN ARTISTS

外
國
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PRODUCTIONS

FOREIGN ARTISTS

外國美術圖說

梁山李翱禪會圖絹本着色 宋朝馬公顯筆

(竪三尺七寸五分 横一尺五寸七分)

京都東山臨濟宗大本山南禪寺藏

支那唐朝の惟儀禪師天寶四年(太和二年即西曆七四五年)八二八年は南康の信豐江西省鄱陽湖の西に生れし人なるが其開闢の地名を取りて人後を梁山湖南省洞庭湖の西北に在る小山なりと呼べり彼は薙髮の後二十餘年經論を研鑽し戒律を修習せしが一朝大に悟る所あり曰く大丈夫たるべしやと起ちて江西湖南の各地を歴遊せしが貞元唐朝憲宗の年號にして西曆第八世紀の終の初澄州の梁山に草庵を結び一日一食飲れば乃ち法華華嚴涅槃を轉讀し晝夜一の如くなりしこと殆んど三十年四方の雲衲其道を景慕し來りて毫の前後に禪室を構へ日夕諸徒せし者千を以て數ふに至れりといふ史に曰く石頭希遷の法子に梁山あり梁山の法孫に洞山曹洞宗の祖良价ありて一宗の教理行果は言説上に宛轉せりと以て儼が占むる地位を知るべし

李開字は習之唐末の鴻學にして文章を能くし國子監博士となり史館修撰を兼ねし人なり其著はせる復性書を見るに儒家の性情説に、華嚴の教照論を合せ一派の道學を組成せんと勉めたるを知るは猶湖江西省の大義に修禪の法を學びしこともありしが朗洞庭湖の西の刺史となるや深く惟儼の道化を慕ひ乃ち梁山に赴き敬を致せしに儼は端然經を讀みて、顧ざりしかばこゝに一場の葛藤を生じたり謝儼が顧ざるに平ならず直に去らんとして曰く面を見るは名を聞くに如かずと儼此に於て始めて讀經をやめて曰く何ぞ耳を得んを聞き一拜して問ふて曰く如何がこれ道と儼直に手を以て天を指し又淨瓶を指せしに謝曰く解せずと儼曰く雲は青天に在り水は瓶にありと謝乃ち拜謝し一偈を呈して曰く録得身形似鶴形千株松下雨函經我來問道無餘事雲在青天水在瓶とこゝに出せる圖はこの應答を畫けるものにして儼謝挨拶の風景眼前に躍如たるを覺ゆ

馬公顯は支那宋朝時代の父を與祖といへり公顯父の風を傳へて畫を能くし花鳥人物山水奇妙ならざるはなし紹興宋高宗の年號にして西曆一三一年一六二年の間に繪畫院待詔に任せられ金帶を賜はれり、閑く公顯の遺墨は世に存するもの多からず且歎あるものに殊に少しと此畫には獨り其致を止むるのみならず筆々奇もせず氣韻高尚にして宋畫の風趣縝上に溢れたり、稱代の名品といふべし

THE DHYĀNA MEETING OF YO-SHAN AND LI-AO (KAKEMONO).

BY MA KUNG-HIEN.

(Coloured, 3 ft. 8 in. x 1 ft. 6 in.)

IN THE POSSESSION OF NAN-JEN-JI, KYÔTO.

(COLLOTYPE.)

Dhyāna-master Wei-yen (745-828 A.D.) was born in Nan-kang (west of Po-yan lake in Kiang-si) in the Tang dynasty. He was commonly known by the name 'Yo-shan' (a hill in Li-chou, south of Tung-ting lake in Hu-nan), as he retired there in his old age. After he entered the priesthood, he studied Buddhist books, and the disciplinary rules for twenty years. One day, he perceived the truth and exclaimed: "Purified must one be by oneself; away with a religious code! What for should we trouble ourselves with trifling matters as the monastic rules on food, robes, or such like?" He then set out for a journey through Kiang-si and Hu-nan. In the beginning of the period of Cheng-yuen (785 A.D.) he built a hut on Yo-shan and there he enjoyed the reading of the sacred books, such as the 'Lotus of the True Law' (Saddharma-piṇḍārika), the Avatamsaka Sūtra, or the 'Book of the Great Decease' (Mahā-parinirvāṇa Sūtra), taking only one meal a day. When he passed thirty years in that way, there came thousands of priests, from all quarters to be trained by him and lived near him in the houses which they built for themselves. It is stated in the history: "Shih-tou, Yo-shan (Wei-yen) and Tung-shan appeared in succession and both the theoretical and practical sides of the doctrine of Dhyāna (contemplation) are found in full in their speeches." Yo-shan thus holds an important position among the patriarchs of the school.

Li-ao, styled Hsi-chih, was a learned man towards the end of the Tang dynasty. He was skilled in literary work and promoted to the grade of a 'Doctor.' He also acted as a historian in the office of historiography. In his work named 'Fu-shing-shu' ('Returning to nature'), he endeavours to connect the Confucian doctrine of 'Nature' with that of the Avatamsaka Sūtra of the Buddhists, a remarkable attempt to constitute a new philosophy. He learnt the method of practising contemplation from Ta-i of Wo-hu (Kiang-si); but when he was appointed the governor of Lang-chou (west of Tung-ting lake), he became a great admirer of Wei-yen. Once he went up the mountain Yo-shan and paid due respect to Wei, but the latter took no heed and went on reading his sacred text. The visitor being indignant with him was on the point of leaving the spot, and said: "To *hear* one's reputation is better to *see* one actually." Thereupon, the host stopped reading and rejoined: "How canst thou respect the *ears* and despise the *eyes*?" Then the guest worshipped and inquired him saying: "What is the true path?" He pointed to the sky and then to the clean pot by him. "I can not see," said the one. "Cloud is in the blue sky," answered the other "and water is in the pot." The reply was received with thanks and a poem was composed by the guest:

The body emaciated by holy practices looks like a crane,
Two cases of Sacred books in the shade of a thousand pine trees;
I came and asked the path, but the reply was nothing but this:
"Cloud is in the blue sky, water in the pot."

The picture presented here represents that interview and we feel, on seeing it, as if we were listening to that curious dialogue of the two worthies.

Ma Kung-hien, the painter, a son of Hing-tso of the Sung dynasty. He was skilled in painting birds, flowers and landscape, all meriting equally a great admiration. In the period of Shao-hing (1131-1162 A.D.), he was appointed an officer of the Picture Hall, and the Golden Belt (an order of merit) was given him by the Emperor Kao-tsung. His productions are very rare at present and difficult to find in Japan as well as in China. The picture before us is signed by himself and no one could question the genuineness of it. Besides, the remarkable style of the 'Northern school' of the Sung dynasty is noticeable in its noble simplicity and in its careful and detailed execution.

When the picture was taken, the artist was in the middle of the 1920s. He was a very young man, and his style of painting was very different from the style of the 1930s. He was a very young man, and his style of painting was very different from the style of the 1930s. He was a very young man, and his style of painting was very different from the style of the 1930s.



五大虚空藏菩薩木像 作者未詳

(一)金剛虚空藏菩薩 (二)寶光虚空藏菩薩 (三)法界虚空藏菩薩
(四)葉用虚空藏菩薩 (五)蓮華虚空藏菩薩

(身長各二尺四寸)

京都眞言宗教王護國寺頂塔觀智院藏

五太虚空藏菩薩は五法身佛の化身にして此に出す五軀中(一)獅子背に座するは東位の金剛虚空藏にして其本地は金剛部の主阿闍如來なり或は之を福智虚空藏とも云ひ官位長壽等を求むる者を益するを本願とす經を見るに其身相は黃色にして五佛冠を戴き右手に施無畏の印を結び左手に羯磨杵を戴きたる蓮華を持ち白蓮座に座すともあれど此木像は左手に鉤右手に寶金剛とある別所の文に合せり(二)象背に座するは南位の寶光虚空藏にして其本地は寶部の主寶生如來なり或は之を成滿虚空藏とも云ひ富貴智慧等を與ふるを誓願とす此菩薩の蓮座は赤色身相は赤肉色右手に寶鈴を持ち左手に如意珠を戴きたる青蓮座を執り其如意珠は光輝を放つともあれど此像は皮膚青色にして左手に鉤右手に大光明を放てる三寶寶であるものに合せり(三)馬背に座するは法界虚空藏にして其本地は佛部の主大日如來なるが或は之を解脫虚空藏ともいひ出世間一切の志願を満足せしむる等を本願とす其身相は黃色にして右手に施無畏の印を結び左手に獨鈷杵を戴きたる蓮華を執り寶蓮座に座すともあれど此像は身相白色にして左手に鉤右手に如來珠といふものに合せり(四)臥鳥の背に座するは北位の葉用虚空藏にして其本地は羯磨部の主不空成就如來なるが或は之を無垢虚空藏とも云ひ降魔愚戾等の益を與ふるを志願とす其身相は水白色にして白蓮座に座し左手に施無畏の印を結び右手に月輪を戴きたる蓮華を持つとも又黑紫色にして左手に鉤右手に獨鈷杵とあれど此像は三寶寶を執り獨陀如來なるが或は之を施願虚空藏とも云ひ受敬の益を授け西方極樂に上品上の往生を得せしむる等を誓願とす其身相は紅波利色にして紫蓮座に座し合掌を胸に當つとも又赤色にして左手に鉤右手に大紅蓮華ともあれど此像は右手に如意珠を持てり經には此五菩薩の各位に梵天帝釋娑竭四天王等の一或は二を配祀して四十種の利益を説けり

此五軀今は觀智院の本尊なるが、往貴安祥寺の慈惠僧都西曆七九八年一八七一年が支那長安唐朝の都城にして今の陝西府左街の青龍寺より將來せざりし大尊なれば、當像を容易に外人の手に渡すへき理なくとも慈惠は武宗西曆八四一年一八四六年が國內の佛寺を廢棄せし時彼地に在りしかば其機に乗じ待て携へ歸りしものか其相好の溫雅にして面も端嚴なる希臘の影響を受けたる西北印度美術の神韻を發揮して殆んど餘蘊なきが如し

THE WOODEN IMAGES OF THE FIVE GREAT ĀKĀŚA-GARBHAS (KOKŪZŌ),

THE SCULPTOR UNKNOWN.

(Each, 2 ft. 4 in. in height.)

IN THE POSSESSION OF KWAN-CHI-IN, TÔ-JI, KYÔTO.

(COLLOTYPE.)

The five great Ākāśa-garbhā Bodhi-sattvas are the incarnations of the five Buddhas of the spiritual body. He who rides on a lion is Vajra-ākāśa-garbhā of the East (1), who is, in his original form, Akṣobhya Buddha in the sphere of Vajra (Diamond). He is sometimes called the 'Ākāśa-garbhā of wisdom and happiness,' his original vow being to benefit those who seek a long life and a good social position. In our image, he sits on a white lotus flower on the back of a lion, wearing a diadem with five Buddhas on it. He holds a harpoon in the left hand and a Vajra (Diamond) on the right.

He who sits on an elephant is Ratna-prabhāsa Ākāśa-garbhā of the South (2), who is an incarnation of Ratna-sambhava Buddha of the sphere of Ratna (Jewel), and is sometimes called the 'Ākāśa-garbhā of fulfilment,' the original vow being to benefit those who seek to be rich, noble and wise. He is generally represented as sitting on a red lotus and holding a three-horned jewel in the right hand and a harpoon in the left.

Dharma-dhātu Ākāśa-garbhā (3) sits on a horse. He is originally Mahā-vairocana Buddha of the sphere of Buddhas, his second name being the 'Ākāśa-garbhā of deliverance.' His vow is to help all in religious matters. He holds a harpoon and a young lotus.

Karma-bhoga Ākāśa-garbhā of the North (4) sits on a shrike, and is said to be an incarnation of Amogha-siddhi Buddha of the sphere of Karma. His second name is the Taintless Ākāśa-garbhā. The original vow is to subdue devils and to remove misfortunes for the people. He holds a harpoon and a three-horned jewel.

Padma Ākāśa-garbhā of the West (5) is on a peacock and is originally Amitāyus of the sphere of Lotus, named also the 'Ākāśa-garbhā of the gift of vows.' To benefit those who wish to be born in the 'pure land of Bliss' in the West is his vow. He is on a purple lotus and holds a wishing gem (cintā-maṇi) and a harpoon.

In a certain Sūtra the five Bodhi-sattvas are accompanied by God Brahman, Śakra, Yama and the four Mahā-rājas (No. 5 above). The five images are now enshrined in Kwan-chi-in as the chief objects of worship. These originally belonged to the temple Ching-lung-szu, at Chang-an (si-an fu, in Shien-si), China, and were brought home by Ye-un sōzu (798-871 A.D.), a priest of An-shō-ji, who went to China for a Buddhist study.

Ching-lung-szu was the centre of the mystic Buddhism in China patronized from time to time by the emperors, and would never give any sacred object to a foreigner like Ye-un. Yet it is possible that he had a special permission to bring them home as he happened to meet the great persecution of Buddhists by the Emperor Wu-tsung (841-846 A.D.).

The images are rare and excellent ones, so meek and gentle in the countenance, and so fine and dextrous in finish. The sculptor must have got hold of the true spirit of the fine art of NW. India which had developed itself to the most perfect form through the influence of the Grecian sculpture.

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

[illegible][illegible]

(四)業風空癩菩薩 (五)華嚴空癩菩薩

(一)金剛龍空觀菩薩
(二)寶光龍空觀菩薩
(三)法界龍空觀菩薩

正大龜空蕪苦蕪木謝 卦各未終

THE SCULPTOR UNKNOWN

(Ecclesiastes 9:10)

IN THE POSSESSION OF KWAN-CHIN TÔ-IL KYÔTO

(COLLOTYPE)

The great *Āśoka-garbhā* bodhisattvas are the incarnation of the five Buddhas of the spiritual body. He who rides on a lion is Vajra-garbhā of the East (1) who is at his original form *Ākṣobhya* Buddha in the sphere of Vajra (Diamond). He is sometimes called the *Āśoka-garbhā* of wisdom and happiness, his original vow being to benefit those who seek a long life and a good social position. In our image, the six stars on a white lotus flower on the back of a lion, wearing a diadem with five Buddhas on it. He holds a scepter in the left hand and a Vajra (Diamond) on the right.

He who sits on an elephant is Ratna-garbhā Ratna-sambhava Buddha of the South (2), who is an incarnation of Ratna-sambhava Buddha of the sphere of Ratna (Jewel), and is sometimes called the *Āśoka-garbhā* of fulfilment, the original vow being to benefit those who seek to be rich, noble and wise. He is generally represented as sitting on a red lotus and holding a three-pointed jewel in the right hand and a scepter in the left.

Dharmadīpa-garbhā (3) sits on a horse. He is originally Mañju-vairocana Buddha of the sphere of Buddha, his second name being the *Āśoka-garbhā* of deliverance. His vow is to help all in religious matters. He holds a scepter and a sword lotus.

Kṛatavajra-garbhā of the North (4) sits on a rhinoceros, and is said to be an incarnation of *Vaṇḍava-siddhi* Buddha of the sphere of Kṛama. His second name is the *Āśoka-garbhā*. The original vow is to subdue devils and to remove misfortune for the people. He holds a scepter and a three-pointed jewel.

Padma-Āśoka-garbhā of the West (5) is on a peacock and is originally Amṛtaya of the sphere of Lotus, named also as the *Āśoka-garbhā* of the gift of 'wishes'. To benefit those who wish to be born in the 'pure land of Bliss', in the West is his vow. He is on a purple lotus and holds a wishing gem (cintā-māṇi) and a scepter.

In a certain Sūtra the five *Bodhisattvas* are accompanied by God Brahma, Yama and the four *Mahā-rājās* (No. 7 above). The five images are now enshrined in Kwan-chin-ai as the chief objects of worship. Three originally belonged to the temple Ching-kuang-shan (Chang-shan in Chinese), China, and were brought home by Yü-wei-sun (Yü-871 A.D.), a priest of An-shih, who went to China for a Buddhist study.

Ching-kuang-shan was the centre of the mystic Buddhism in China patronized from time to time by the emperors, and would never give any sacred object to a foreigner like Yü-wei. Yet it is possible that he had a special permission to bring them home as he happened to meet the great re-embodiment of the Buddhas by the Buddhist priest Wü-wei-nü (841-846 A.D.).

The images are rare and excellent ones, so much and gentle in the countenance, and so fine and dextrous in finish. The sculptor must have got hold of the true spirit of the fine art of NW. India which had developed first to the most perfect form through the influence of the excellent sculptors.



觀跋毘沙門天木像

作者不詳

(高六尺三寸)

京都興言宗大本山教王護國寺東寺藏

毗沙門天は四天王の第一にして北方の國土を守護する藥叉の主神なることは戒壇院四天王圖に於て述べしが如し經に頂上に大寶冠を戴き深黃色の面に忿怒降魔の相を露し左の定手に寶塔を捧げ右の慧手に寶劍を持ち身に甲冑を被ひり天衣瓔珞を以て莊嚴すと説けるものと此像の形相とを比較するに寶劍は寶槍となり而して天衣瓔珞を缺くのみ寶塔内に藏するものは釋迦牟尼佛の舍利にして其胎めるものは二個の藥叉雙趾の間にあるものは女身にして此天の母密闍羅ならんといふ觀跋は此天が現身せる國の名とあれど威は塔又は主を表する原語なるべしとの説あり寺傳に據るに天慶二年西曆九三九年平將門反するや此像を造りて京都の羅城門上に安置せしを天元二年西曆九七九年門闕復せしにより東寺に遷せりとあり城樓に此天を崇祀することは支那唐の天寶西曆七四二年一七五五年の制に法りたるものならんが之を天慶時代の作とするは誤れり其體格及び武裝に由りて考ふるに恐らくは支那隋唐の間西曆第六七八世紀に成り作者は多少の影響を西域の工藝より受けたるものならん此像の傳來は詳ならざれど我が美術の全盛時と稱せらるる天平時代西曆第八世紀には美術家の模範ともなりしものなるべし實に稀世の珍寶なり

THE WOODEN IMAGE OF TU-PO VAIŚRAVAṆA (BI-SHA-MON).

THE SCULPTOR UNKNOWN.

(6 ft. 3 in. in height.)

IN THE POSSESSION OF KYÔ-WÔ-GO-KOKU-JI TÔJÎ, KYÔTO.

(COLLOTYPE.)

Vaiśravaṇa (Jap. Bi-sha-mon) is the first of the four regents of heaven and is the lord of the Yakshas (demigods) whose duty it is to protect the eastern region. We have already referred to him in No. 5 above, the four Mahārajas of Kai-dan-in. He is Kuvera (god of wealth) of India.

An usual description of Vaiśravaṇa runs as follows: "He wears a grand diadem on his head. His angry face, deep yellow in colour, indicates his function as the subduer of devils. He holds in his left hand a small jewel pagoda (stūpa), and in his right hand a jewel sword. He wears an armour ornamented with a celestial robe and a garland." When we compare our image with the description we see not much difference between them. The ornaments of robe and garland are omitted altogether while the jewel sword in the right hand is substituted with a halberd. Inside the small pagoda there is said to be a portion of the sacred relic of Śākyamuni. He stands treading on a pair of Yakshas (demigods) and between them a female shows herself safely protected, who is believed to be the mother of Vaiśravaṇa, Mī-jā-ra (Sanskrit unknown).⁶ 'Tu-po' is said to be the place where he has once appeared but it is by no means certain whether it is the name of a place or a qualifying word of Vaiśravaṇa. 'Tu-po' may stand for stūpa which he holds in his left hand, or may be a corrupted form of adhipa (lord) as he is known as 'Yakshādhipa, lord of demigods.

According to the tradition of Tō-ji, Taira-no-Masakado, while engaged in exciting rebellion in 939 A.D., ordered the image to be made and put at the gate Ra-kyō-mon in Kyōto, and when the gate fell down, the image was brought over to Tō-ji and deposited there. The custom of putting Vaiśravaṇa's image at a gate or in a tower began at the time of the Emperor Huen-tsung of China (742-755 A.D.) when he ordered to arrange that each town might have at least an image of Vaiśravaṇa in it. The time when this custom was introduced to Japan we do not know. In any case it seems to be erroneous to assign the sculpture to the time of Masakado.

A careful inspection of the bodily form and the coat of mail leads to think that it is a Chinese origin and certainly belongs to the period of the Sui and Tang dynasties (6th to 8th centuries) and that the sculptor has been more or less influenced by the Indian sculpture or before that time.

In the Ten-pyō period (8th century) which is the climax of the artistic development in Japan, our image may have served as a model for the Buddhistic sculptors and artists and we now produce it here as a rare and precious art-relic of a remote antiquity.

⁶ Kuvera's mother is Iṭāvidā but as his father is Viśrava, mī-jā-ra may stand for Vaiśravat.



釋迦文殊普賢畫像三幅對絹本着色 傳唐朝吳道子筆

中釋迦牟尼佛 左文殊大士 右普賢大士

(中幅) 四尺七寸五分 橫二尺四寸三分 左右各幅 四尺六寸五分 橫二尺

京都東山臨濟大本山東福寺藏

釋迦牟尼佛の略傳及び文殊普賢の二大士が法身の菩薩にして其變化所作の種々なることは紫野大徳寺の釋迦三尊圖に於て之を記せり、支那唐朝の吳道元字は道子といひ東京關隴河南省の人なり、初め兗州瑕邱(山東省の府たりしが玄宗皇帝西曆七二三年一七五五年之を帝都に召し内教博士を授け且詔あるにあらざれば畫を作ること勿れと命せり彼嘗て勅を奉じて蜀道四川省山河の奇勝を探り其風光を描き玄宗の爲めに珍賞せられしが支那の山水畫はより一變して頗る景趣の豊饒を致せりと傳ふ彼が畫ける佛天人物鳥獸塞閣草木は盡く一世に冠絶し百代の畫壇たるに疑ちや其早年の作は行筆稍細密なれど中年以後のものは磊落にして其人物畫の如きは八面生意あり又其傳彩は濃厚ならず墨痕中に微染を施すのみなれど殆んど線素を脱出するの妙あり、梁朝西曆第六世紀に張僧繇なるものあり人物雲龍山水畫の妙手を以て知られしが道子もまた此に長せしかば彼が後身と稱せらる會て東京に在りて地獄變相の圖を畫きしに居活の徒、之を見催れて其業を改めしものもありしといふ此に掲ぐる釋迦等の像は、寺傳に彼が畫とするものなるが其運筆の雄渾にして氣品の高尚なる觀る者をして覺えず崇敬の念を生ぜしむ世間彼の作と稱するもの多けれど會てこの畫幅に比すべきものなし其畫樣及び線質より判するも唐代の遺物なること疑なしたゞ其來源詳ならざるが爲めに彼が作と斷言するに躊躇する者もあらんが果して彼ならずとするも彼に結構する程の妙手にあらざれば決して此に至る能はざるは何人も異論なき所なるべし其意匠は變化に富み佛身は活動を失はず寫生の變に陷ることなくして筆々神に入る唐代美術の精神を發揮して餘蘊なしといふべし其後が釋迦を寫すや自ら華嚴の三昧に入り文殊普賢を描くに當りては身まづ二大士の心地を踏みて然る後筆を下せしものならん我佛歷代西曆第九世紀に當りて崛起せる彼の巨勢金剛は實に吳道子の畫法を研鑽して日本畫の開祖となるに至れるなり故に繪世の珍寶を世に紹介すること共に日本畫の來由を示さんとするに當りては決して此畫を欠く可らざるなり、

ŚĀKYAMUNI, MANJUSŪRĪ AND SAMANTABHADRA (THREE KAKEMONOS).

BY WU TAO-TSE (JAP. GO DÔ-SHI.)

(Coloured; 1, 4 ft. 8 in. x 2 ft. 4 in. 2 and 3, 2 ft. 8 in. x 2 ft.)

IN THE POSSESSION OF TÔ-FUKU-JI, KYÔTO.

(COLLOTYPE.)

A short account of the life of Śākyamuni and of the miracles wrought by two Bodhi-sattvas will be found with the portraits of the three saints of the 'Dai-toku-ji' temple (above No. 12), and is here omitted altogether.

Wu Tao-Yuen, styled 'Tao-tse,' of the Tang dynasty was a native of Yang-ti in Tung-king (Ho-nan). When he was an officer at Hsia-kew in Yen-chou (Shan-tung), his artistic fame reached the Emperor Hsueh-tsung (713-755 A.D.) who summoned him to the metropolis and invested him with a high office, Nai-chao po-shih (Doctor of the Inner Teaching). Thereupon the Emperor ordered him not to paint any more without an Imperial decree. Sometime after, he visited those places in Ssu-chuan noted for their sceneries which he was ordered to paint from time to time. His productions during the journey are said to have been much admired by the Emperor and the painter himself seems to have acquired many happy ideas for the accomplishment of his art; the taste of grandeur, for instance, marks his paintings after that time. He introduced a reform in the style of scenery-paintings, thereby rendering a great service for the advancement of Chinese art. Buddhas, deities, human figures and animals, plants and trees etc., that were painted by him, were generally so excellent and admirable that he was revered as an 'Inspired Sage of Paintings.' His earlier productions are marked for the most part with minuteness while those of later years are characterized with boldness, and especially in case of a portrait he distinguished himself in vividness in depicting the real expression of the object before him. His colouring was, generally speaking, very slight but it comes out wonderfully well and bright through his unsurpassable skill. He was believed in China to be the incarnation of Chang Seng-yu of the Liang dynasty (6th century A.D.) who was famous for portrait-painting and also for that of cloud, dragon or landscape. When Tao-yuen lived in Tung-king, he painted the various states of the Buddhistic hell. Some butchers looking at it were horrified and instantly gave up their profession, which is sinful, according to the Buddhistic point of view.

The pictures presented here are his productions, according to the tradition of the temple Tô-fuku-ji. After an inspection one would easily acknowledge the correctness of the tradition. Some pictures that have been passed as his productions are abundant but they are inferior and not comparable with these before us. Even from the style of painting and the quality of silk, there is no doubt whatever that they are by the painter himself. At any rate, we are sure that they can only be produced by an eminent hand equal to Tao-yuen, if not by himself. Mark especially the variety of designs which does not fail to display the spirit of the pictorial art of the Tang dynasty. In painting these portraits, he might have entered in meditation to concentrate his thoughts before he actually took his painting brush, for such is a preliminary process often taken by Buddhistic painters. His style was followed by Kôsô Kana-oka, the greatest of the early Buddhistic artists who flourished in the age of Fuji-wara (9th century A.D.) and succeeded at last to be the founder of a native school of painting art. The three Kakemonos here produced are excellent specimens of Tao-yuen's paintings and are of some historical importance.

京驛東山嶺萬宗大本山東嶺告燕
一丁驛宗四只廿七正位對二只四廿三位法古者驛變四只六廿正位對二只
一丁驛宗四只廿七正位對二只四廿三位法古者驛變四只六廿正位對二只

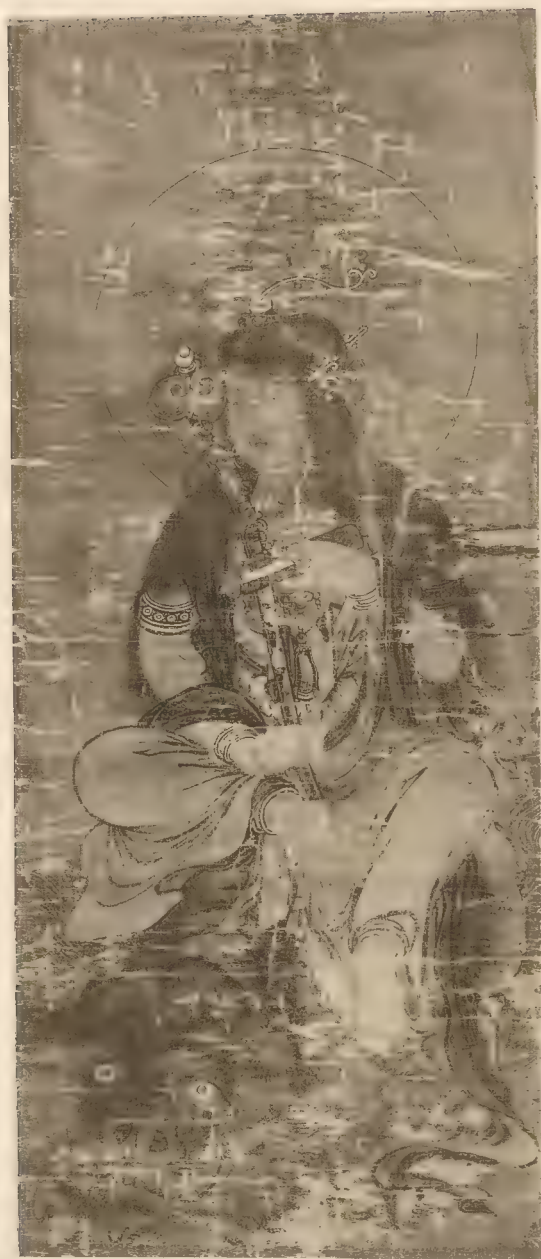
Reproduced here produced are excellent specimens of Tao-yuen's paintings, and are of some historical importance. He flourished in the age of Hui-yuan (4th century, A.D.) and succeeded at last to be the founder of a native school of painting art. The three processes often used by Buddhist artists were followed by K'ao K'ao-shan, the greatest of the early Buddhist artists who painted his first Buddhist pictures. Tao-yuen took his painting largely from such a preliminary point of view. He must have entered in relation to continental artists in the 4th century, the spirit of the picture art of the T'ang dynasty. In painting there was a general mind. At the same time, we are sure that this can only be produced by an eminent hand. Tao-yuen, if it is by himself, has not been comparable with other artists. Even from the style of painting and the quality of style, there is no doubt whatever that they are really acknowledge the correctness of the tradition. Some pictures that have been passed as his productions are shoddy and they are inferior. The pictures presented here are his productions, according to the tradition of the temple Tao-hsi. After an inspection one would state of the Buddhist art. Some pictures looking at it were pointed and instantly gave up their pretension, which is shoddy, according to the standards of the Buddhist art.

He was referred to as "the Sage of Painting". His earlier productions are marked for the most part with pictures which other years are characteristic. With boldness and especially in case of a portrait he distinguished himself in vividness in depicting the most expressive of his time. He not only excels in the style of scenery-painting, but also in a great service to the advancement of Chinese art. Buddhist artists, human figures and animals, plants and trees, that were painted by him, were generally so excellent and admirable that they have not been many happy ideas for the accomplishment of his art. The taste of landscape, for instance, marks his paintings as a reformer to have introduced many happy ideas for the accomplishment of his art. The taste of landscape, for instance, marks his paintings as a reformer to have introduced many happy ideas for the accomplishment of his art. The taste of landscape, for instance, marks his paintings as a reformer to have introduced many happy ideas for the accomplishment of his art.

Wu Tao-Yuen, styled "Jue-shi", of the T'ang dynasty was a native of Yang-ti in Tung-king (Hanan). When he was an officer in the Yang-ti army, he reached the Emperor Hsuan-hung (713-755 A.D.) who summoned him to the metropolitan office. He was given him with a high office. Hsuan-hung so highly (Ducor of the latter T'ang). Thereupon the Emperor ordered him to paint a most important picture. Some time later he visited those places in Szechuan noted for their scenery which he was ordered to paint from time to time. His productions during the journey are said to have been much admired by the Emperor and the painter himself seems to have acquired many happy ideas for the accomplishment of his art. The taste of landscape, for instance, marks his paintings as a reformer to have introduced many happy ideas for the accomplishment of his art. The taste of landscape, for instance, marks his paintings as a reformer to have introduced many happy ideas for the accomplishment of his art.

A short account of the life of Tao-yuen and of the miracles wrought by two Buddhist artists will be found with the portraits of the artist of the Da-sheng-tye (No. 12), and is here omitted altogether.









觀音猿鶴圖三幅對絹本墨畫 蜀僧牧溪筆

中白衣觀世音大士 左母子猿 右孤鶴

(全幅闊四尺七寸 横三尺二寸四分)

京都紫野臨濟宗大本山大本德寺藏

觀世音の梵語は阿縛盧枳多伊菟伐羅なれば譯して觀自在といふが至常なるに支那舊譯の經驗には觀世音又は略して觀音といへり此大士は文殊彌勒淨名と共に無量壽佛の四親近の菩薩と稱せられ又或時は大勢至と共に無量壽佛の二脇士と稱せらる處法身の菩薩なれば其應現は一ならず或は佛天男女龍阿修羅等の三十二種の身を示し又菩薩形にても四十種の異容を現じて群生を度することありといふこの圖は白衣觀自在の相にして其戴ける寶冠には無量壽佛の像を安置し袖裏の雙手は施無畏の印を結べりこの大士の願力利益は其現相の異なるに隨ふて一ならず支那に譯傳する經呪中には之を説くこと區々にして其記し難けれど要するに大士は衆生の苦海に沈めるもの三たび我名を稱せんに往きて救はんば佛とは成らんと誓ひ又衆生我名を聞かば苦を離れ解脱を得ん我は地獄に赴き代りて苦を受け或は畜生阿修羅餓鬼等の境界に化して大悲心を以て其有情を度せん云ふ願を立て之を實行し給ふものと説きたれば支那日本西蔵等の大乘教徒は深く之を崇信すれど南方の小乘教徒は其名すら知らずといふ牧溪名は法常支那の宋西曆九六三年—一二七八年時代に蜀四川省に生れし僧なるが龍虎猿鶴山水人物俱に意に隨ひ墨を點じて之を成すに妙ならざるはなしと云へり彼は原性英爽卓犖不拘頗る酒を嗜み寒暑風雨如何なる時も常に飲み睡へば乃ち眠り覺むれば乃ち朗吟せりと世間彼の作とするもの多くは豪放磊落なるより或は彼の畫は癡惡にして古法なく雅玩にあらずと評するものあれどこの圓幅の如きは極めて謹嚴なり若し蜀僧法常謹製の歎なくんば別人の作とせられんこと必せり大士が慈眼を垂れて群生界を觀察せる顔面と態度は神韻飄渺として渴仰の念を起さしむ圓中の猿鶴また絶えて俗盆を帯びず道館中に遊蕩なる所ありて實に百世に範たるに足るを認む

KWAN-ON, MONKEYS AND CRANE (THREE KAKEMONOS).

BY MU-CHI (BOKKEI).

(Each, 4 ft. 7 in. x 3 ft. 2 in.)

IN THE POSSESSION OF DAI-TOKU-JI, KYŌTO.

(COLLOTYPE.)

Kwan-on or Avalokiteśvara in Sanskrit is the name of the most popular deity in China and Japan. Avalokiteśvara, Mañjuśrī, Maitreya and Vimalakīrti are said to be the most favourable retinues of the Buddha Amitāyus. But sometimes Kwan-on and Mahā-sthāna-prāpta are found standing on both sides of the Buddha.⁶ As he is the Bodhi-sattva in the Dharma-kāya (spiritual body), his manifestation is unlimited; now he would become a Buddha, a god, a man or woman, a dragon, or an Asura (evil spirit); then he would transform himself into the form of another Bodhi-sattva in various manners, his aim being to save all living beings from their miserable state of existence. (Compare Nos. 6 & 11.)

The picture represents the saint in white dress, having on his diadem a statue of the Buddha Amitāyus. His fingers, though not seen in this picture, are usually distorted after the mysterious sign called 'Abhayamda' (lit. 'gift of the removal of fear'). As circumstances differ, his vows and benevolent actions are said to vary from time to time. In the sūtras and the charm-books in Chinese we find many chapters referring to him, though they are too many to be reproduced here. We shall give one or two of his vows which may serve to explain why he is so popular in the East: 1. "If those who are plunged in the sea of suffering happen to call my name three times and I do not go and save him, may I never become a Buddha!" 2. "May any one who hears of my name be freed from sufferings! In such case, may I go to the hell and willingly purge all sins in place of him. May I receive a birth among Pretas, Avusas or even among beasts, in order to save them all." Such are examples of his vows and compassion toward all beings. He is thus an ideal Bodhi-sattva of the Mahāyāna school and is worshipped by millions of people in Tibet, Mongolia, China and Japan, while the name Avalokiteśvara is quite foreign to the southern Buddhists of Ceylon, Burma and Siam.

Mu-chi, whose private name is Fa-chang, was born at Shu (Su-chuan) in the Sung dynasty (961-1278. A. D.). He is celebrated for his painting of dragon, tiger, landscape, and portraits. He could display his skill in every subject, if he only wished to do so. He was bold and active, and very fond of wine so that he was rarely found sober. His productions are generally rough and irregular often disregarding the traditional style considered by some not to merit an admiration at all. But those before us are a brilliant exception, distinguishing itself in minute and careful finish. If he did not sign these pictures, some might have doubted that they were not by him. The graceful and impressive features with compassionate eyes in case of Kwan-on and the gentle touch of brush and a display of the calligraphic power in case of monkey and crane are worthy of the painter and the subjects.

此等より辨て丁銀を金帯にす。銀餅中二銀餅ある所あり。丁實二百兩二銀二

[illegible]

一、普通型只廿七，對三只二十四隻。

中白及國冊音大士 迄訓千載 亦遊覽

聲音圖三種後錄本墨畫

KWAN-ON, MONKEYS AND CRANE (THREE KAKEMONOS).

IN THE POSSESSION OF DA-TO-KU-11, KYOTO.

(COPY)







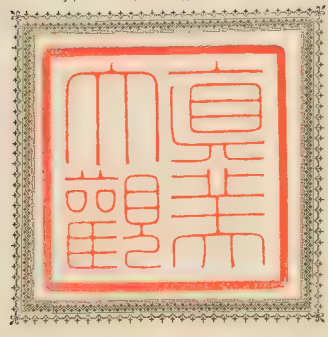






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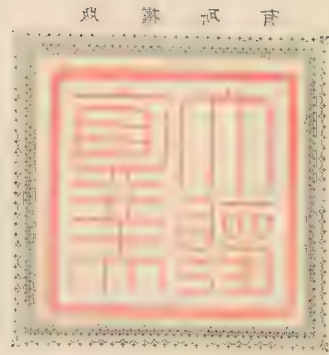
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